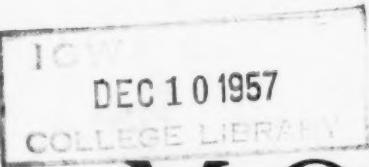


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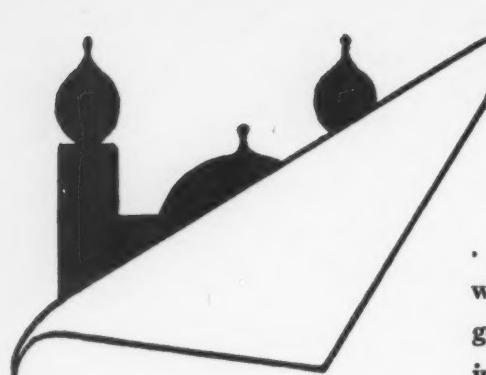
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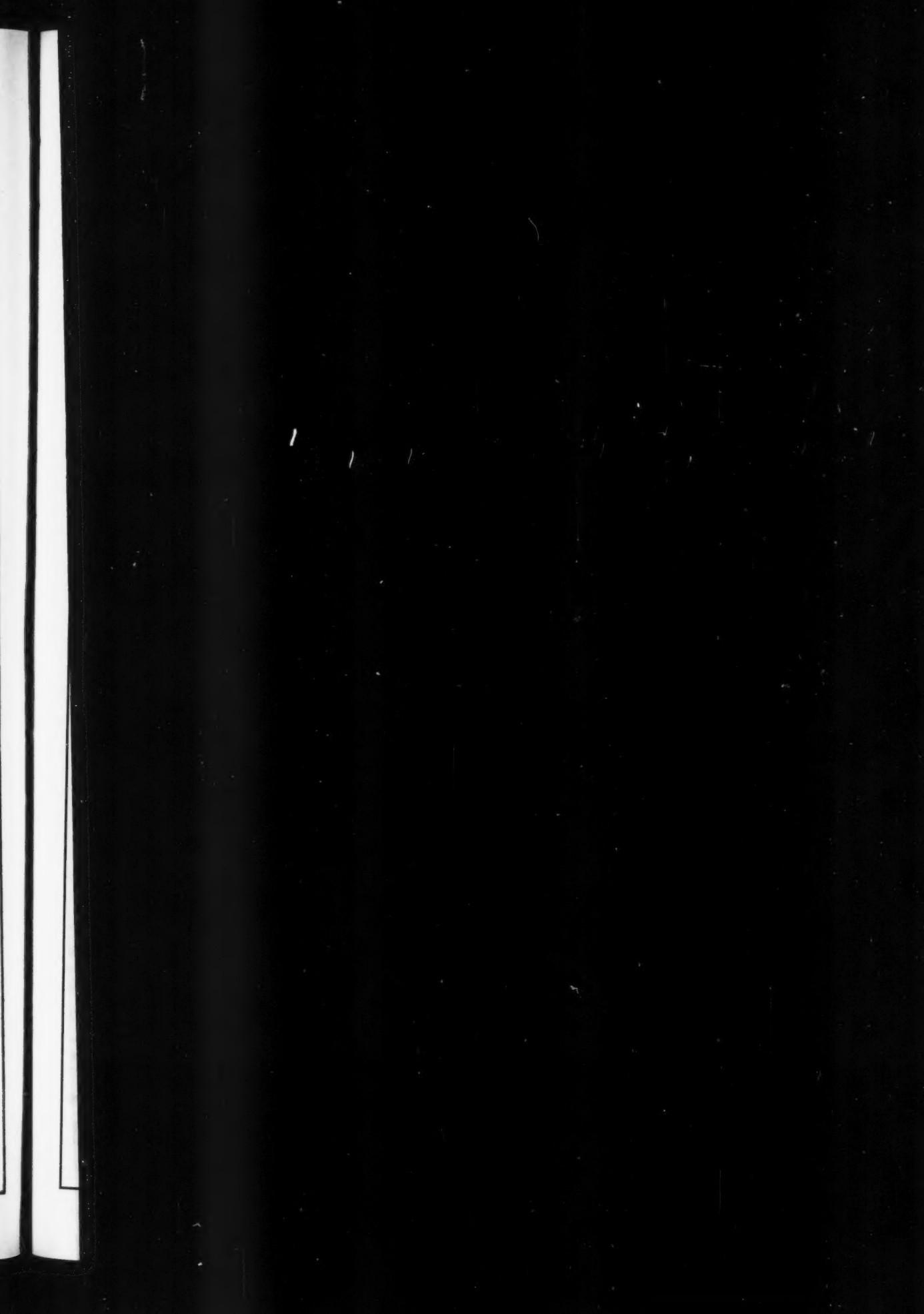
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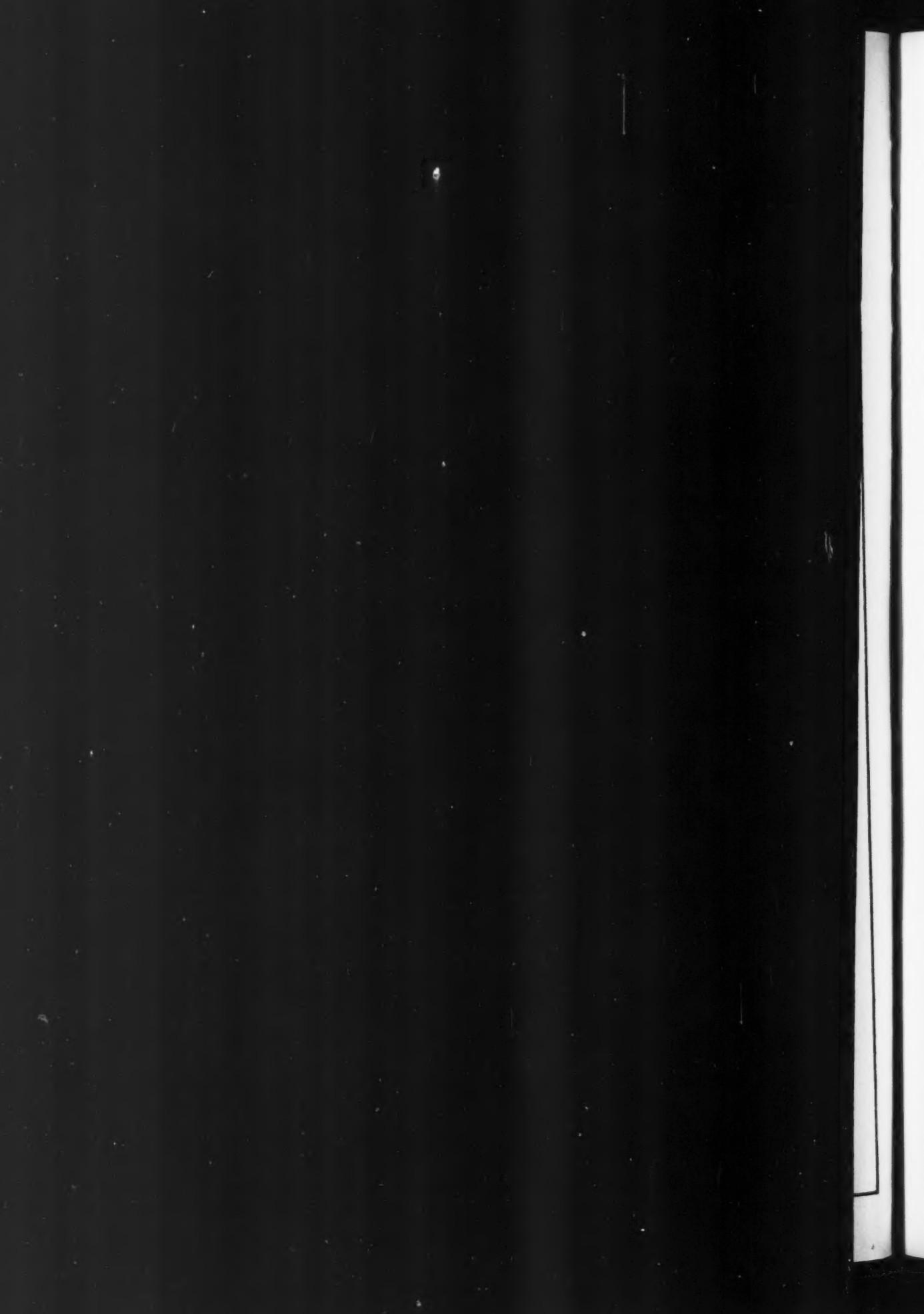
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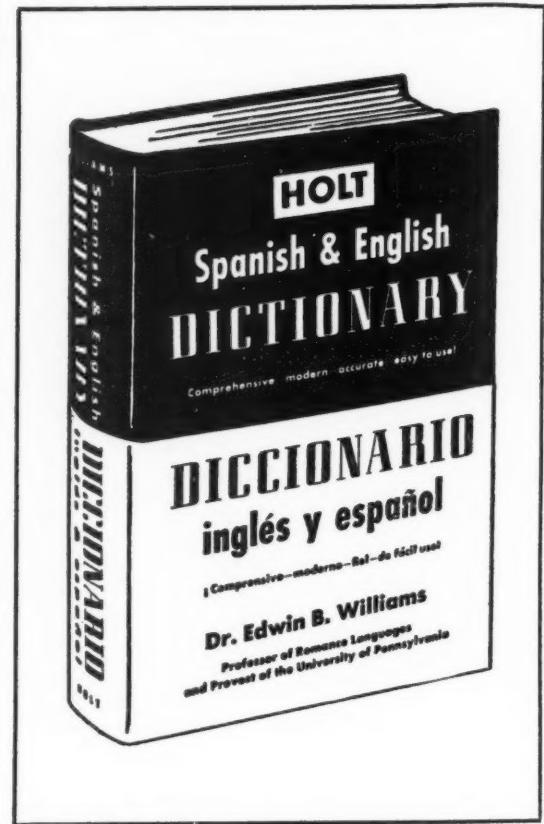
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*Language Differences and Political Integration**

THE SWISS EXPERIENCE AND EUROPEAN UNION

YOU cannot force us together because we speak different languages." This is a common argument against political union. Its only validity lies in the myopic language of the speaker.

The idea is based on cultural incompatibilities. "You Americans can never understand our long history of quarrels." Language is seized upon as an example of the barriers which exist. Few Europeans realize that America once had its language barriers and that at the time of the foundation of the Republic, German was a seriously considered rival for the King's English. Even now, there are sections of the American population that speak Spanish exclusively, in the southwest, and Canadian-French, in the Northeast. There are many serious, intelligent, and learned Europeans and Americans who argue against European Union because of cultural diversity. Even within the Council of Europe, there are members who have raised objections on the basis of the "language question."

The arguments fly back and forth on the basis of "Common sense," while right at their doorstep (it is less than seventy-five miles from Strasbourg to Switzerland) lies an example of language integration that has been successful for over a hundred years. There are, of course, other examples. Canada is one, with its common use of French and English. South Africa is another with Afrikaans and English. There are also examples of failures. Czarist Russia never wiped out the use of Polish. The Eastern Coast of Spain, between Valencia and Barcelona, still speaks Catalan. And in Belgium today, bilingualism is beating a retreat. Not only are there to be *entirely separate* television programs for the Walloons and the Flemings, but in Flanders all road signs and street markers are to be exclusively in Flemish.

Why then, is it possible for Switzerland happily to enjoy four languages, while Belgium is bursting at the seams with two? The answer

is that language is not a basic problem in political integration. Language is an index. Where language differences are argued, the real differences will be found in contests about religion, wealth, or power.

Where modern ease of communication exists, it is difficult to keep people apart. Within a political unit, it is relatively convenient to take a train or a bus. It is a simple matter to post a letter, send a telegram, or make a telephone call. *But*, as in Belgium, when there are religious differences which center about the Catholic Church; where there are differences which exist between rural and urban economies; when one part of the country is accused of being the darling of the Nazis under the Occupation: *then* the question of language becomes a burning issue between the Flemings and the Walloons.¹

How has Switzerland escaped these problems? And having escaped or solved most of them, how does she manage the difficulties of communication? Would her solution throw any light on the problem of language now before the Council of Europe?

THE COUNCIL OF EUROPE AND BILINGUALISM

The Committee on Cultural and Scientific Questions of the Consultative Assembly of the Council of Europe has long had a language solution for the Union: *Anglo-French bilingualism*. The latest Report by the Committee, Document 179 of September 10, 1953, recommended, by a vote of 13 for, 2 against, and 2

* This article was written while the writer was a consultant on the Political Integration Project Research Center on World Political Institutions, Woodrow Wilson Center, Princeton University. The project was made possible through a generous grant from the University of Geneva, Switzerland.

¹ On these questions see the work by the Secretary-General of the Belgian Institute of Political Science: Maurice-Pierre Herremans, *La Wallonie; Ses Griefs, Ses Aspirations*, Bruxelles: Editions Marie-Julienne, 1951, pp. 41-45. Cf. by the same author *La Question Flamande*, Bruxelles: Editions Meurice, 1948.

abstentions: that Anglo-French bilingualism be adopted for the European Union. The reasons were rather vague and consisted of: recognition of the Atlantic Community; the need for better understanding between the New World and the Old; and the need for better relations on the Continent and in the Free World. The Report stated that it was not practical to include German or Italian, since it would be enough of a problem to have students make a selection between either French or English.

The resultant discussion and defeat of Document 179 before the Consultative Assembly reveals how contests crystallize about the language question. The position taken in the Report was a retreat from the Draft of May 1952, which had recommended bilateral agreements or an international convention on bilingualism. Now there was to be merely a recommendation for bilingual school instruction.²

The growing strength of Germany was shown by a German member objecting to bilingualism. He wanted a consideration of the German language; and argued that Germany has more of an attraction to the "East" and less to the Atlantic Community. He pointed out the universality of German in Eastern Europe: the common language of the former Hapsburg Empire. Recently, Rumania and Yugoslavia have placed new emphasis on it in their schools.

Somewhat irrelevantly he pointed out that Russian was becoming the new common Eastern European language and that as such it would be important to a united Germany. It seems as if Germany is not yet sure whether she will be part of either the West or the East; and so her dilemma is argued in terms of the language question.

The German delegate made one telling argument on bilingualism. He cited the example of an Italian ordering in French from a Norwegian waiter who had learned only English. There would still be no communication. (A fine theoretical example, except that the choice of the tribe of waiters is unfortunate. The European traveller knows otherwise.)

Bilingualism favors only the French and the English. It would be better still to take one language—such as Esperanto, which 900,000 people have already petitioned the United Nations to adopt. The German position was

brought into relief when a Swedish delegate declared that Sweden, also a third-language country, supported bilingualism. A French member of the Committee added that bilingualism was supported by the Governments of Greece, Lebanon, Denmark, the Saar, and Canada. (The last seems rather redundant.) A Netherlands delegate brought the debate to a theoretical level when he said that Europe was basically divided between the Latin and the Germanic and that the South would favor French, while the North would favor English. He pointed out that Esperanto is an artificial creation and not practical, since each country would pronounce it differently. Such had been Europe's experience with Latin, which ultimately became unintelligible on the Continent because of the different accents. The only alternative offered was delay. The Assembly should accept bilingualism.

Bilingualism was not accepted. Document 179 was referred back to Committee by 31 votes to 21. There were 4 abstentions. Strasbourg has failed to solve the language problem. How has Switzerland succeeded?

SWISS POLITICAL EXPERIENCE WITH LANGUAGES

Switzerland was not always a multi-lingual state. Prior to the French Revolution, it was a country in which Swiss-German was universally spoken and wherein French and Italian were the tolerated languages of allied or subject states. This period, from 1291 to 1798, came to a definite close in 1803 when the cantons of Ticino and Vaud received full membership in the Confederation. This was reinforced twelve years later by the inclusion of the cantons of Valais, Neuchâtel, and Geneva—thus insuring that Switzerland would remain a three-language country.³

Before the principle of multi-linguality could be written into the Federal Constitution, many

² *Official Report of Debates*, 5th Ordinary Session, 3rd Part, 22nd Sitting, Strasbourg: Vol. 5, 15-26 September 1953, pp. 634-648.

³ For a bibliographical introduction to Swiss government, see the Appendix in William E. Rappard's, *The Government of Switzerland*, New York: D. Van Nostrand Co. 1936. See also his: *L'Individu et L'Etat*, Zürich: Editions Polygraphiques [1936].

forces had to play out their parts. The French invasion of 1798, inspired by General Bonaparte, set up the Helvetic Republic. The Republic's Constitution was Switzerland's first. It was quite unsatisfactory, since it was changed six times between 1798 and 1803, when the cantons received back their quasi-sovereign powers. With Napoleon's defeat, a new Pact of Confederation was ratified on August 7, 1815.

The period 1815–1830 in Switzerland, as in the rest of Europe, was one of reaction. In 1817 Switzerland joined the Holy Alliance; the press was curbed; internal customs barriers were re-established; and each canton began to coin its own currency. Inevitably this period named the "Restoration," gave way to the "Regeneration." It was this liberal wave which crystallized the tolerance of language into the Swiss Constitution. The period of rebirth came to a head in the thirties when Swiss nationalist and liberal elements joined the Radical Party and demanded centralization of the Federal power, economic unification, and popular rule.

In the countryside, the people of the various cantons organized expeditions against their capitals. In some of the cantons the aristocratic regimes gave up their control without the shedding of blood. In Basel, there was a state of war between the town and the countryside for over a year. In Neuchâtel, there were riots and revolution. In general, it could be said that the country was split along religious lines, with the liberal Protestant cantons lined up against the conservative Catholic cantons. But it was never a question of one language group against another.

The crisis arrived on July 20, 1847, when the Federal Diet, where the Radicals held a majority, ordered the alliance of the Catholic cantons, the *Sonderbund*, dissolved. The *Sonderbund* refused and, on November 4, the Federal Army was ordered to enforce the Diet's decision. Fortunately, the campaign lasted for only three weeks and cost less than a hundred lives. The peace, accordingly, was not vindictive and the principle of centralization was achieved without the fratricidal hatred that other civil wars have engendered. National unity was crystallized in the Federal Constitution of 1848, making Switzerland a confederate state.⁴

Thus, with respect to the evolution of language, it can be said that language was not essentially related to any Swiss religion or economic bloc. Perhaps it was an element of strength that the union was formed before the other languages were admitted. The German-speaking Swiss have been tolerant in their strength. It was certainly fortunate that the cantons were not formed according to language.

It was in the Constitution of 1848 that the three languages: German, French, and Italian were made official within the country. The original Article was numbered 109; but, with the revision of 1874, it was renumbered 116 and now reads as follows:

"The German, French, Italian, and Romansh languages are the national languages of Switzerland. German, French, and Italian are hereby declared the official languages of Switzerland."

The Article on languages has been followed with strict impartiality. Those who know the Swiss mentality will not think this the overstatement it seems to be. Though the German-speaking population is 70% of the total, yet the rule has been that French and Italian shall have equal rights. All language versions of laws and decrees have exactly the same juridic values—as do the three versions of declarations by federal officials.

This rule, however, is not so rigid that it allows for a mishandling of justice. The last case on the language question before the courts stated:

"The rule has been: 'In case of differences in French, German, or Italian texts, the most favorable [language] for the accused will be used' has been modified so that the sense of the law will prevail. Thus, recourse will be made to the preparatory phrases in order to determine what was intended by the law, and this will be applied without consideration of language."⁵

⁴ A recommended short history of Switzerland is that by William Martin, *Histoire de la Suisse*, Paris: Payot, 1926. For those who feel that every idol must have clay feet, there is the amusing: *The Swiss without Halos*, by J. Christopher Herold, New York: Columbia University Press, 1948; which still cannot avoid grudging admiration for its target.

⁵ *Procureur Général du Canton de Neuchâtel contre Straumann*, ATF 69 IV, pp. 178 ss. Federal Tribunal of October 1, 1943. See also: E. Thilo, *Note sur l'égalité et sur l'usage des langues nationales en Suisse*, Lausanne: F. Roth & Cie, 1941; Cyril Hegnauer, *Das Sprachenrecht der Schweiz*, Zürich: 1947.

In actual practice before the Federal Council and the Federal Assembly, two languages, German and French, are used. For Italian is spoken by such a small percentage (6%) of the total population, that it cannot be expected to be as useful, if learned. Thus, one finds German and French being used to protect the two other national languages in the debates in Bern. This benevolent tolerance is mixed with pride in historical tradition. That is the reason why in 1937 Romansh was made a national language.

Romansh is a Latin dialect left over in the southeast mountains from Roman times. As the younger elements move from the Grisons to urban centers, such as Zürich, and as German-speaking hotel-keepers move to St. Moritz, the language seems doomed to extinction. Many of the Romansh refuse to have it taught to their children as an unnecessary burden. It may be, however, that the historical pride which has saved Celtic and Hebrew will also save Romansh. The Swiss are attempting to do so by law and the results may be seen in the countryside with new place-names and road signs that are unpronounceable for the foreigner.⁶

More of a problem to the legislators, has been the status of the Italian language in Ticino (Tessin). Though the legislative appeals have largely failed, yet the attempt is worth recording. The problem stems again from the expanding German-speaking Swiss moving into this southern canton. The educational facilities for the absorption of these children from the north had become a problem. There was also, it was claimed, a lack of facilities for the local-born.

The situation went back to the turn of the century when monarchical influences were feared. Students went to Milan and Rome where they were "exposed," and the imported Lombard primary-school teachers were not trusted. An exhaustive debate was held on the problem on March 17, 1931.⁷

The canton of Ticino had made a request to the Federal government for an annual subvention of 60,000 francs to protect her language and culture. The money was to be used for:

1. Fellowships for Ticino Teachers,
2. Subsidies for Italian-Language Schools,
3. A Cantonal Library,
4. A Ticino Cultural Publication.

The original appeal had been made on March

21, 1924, when the canton of Ticino described how much heavier its financial burdens had become. The high rate of emigration coupled with the responsibility of keeping open the mountain routes for the rest of Switzerland had created the crisis. The immigration from the north had led to an "ethnic deterioration." It seemed as if Ticino would receive some sort of aid.

On August 21, 1925, the Ticino Council of State asked for 100,000 francs for this purpose. It cited the fact that there were no advanced schools in the Canton which taught in Italian. Students who wished to take higher degrees, had to go either to Italy or to other parts of Switzerland where they naturally were limited in studies in another language. It was proposed that a University be founded in the Ticino, but this was rejected because of the great expense involved.

The problem was discussed again in 1928 and in June 1929, when it was proposed by the Federal Council to the Parliament that the law of June 25, 1903, on subventions to primary schools, be revised to allow greater subventions to the mountain cantons (Grison and Ticino). This, of course, would amount to special aid for Romansh and Italian.

The proposed appropriation, that was asked

⁶ *Feuille Fédérale*, II, Bern: 1937, pp. 1 ss. "Message du Conseil Fédéral du 1er Juin 1937."

⁷ Conseil des Etats, *Bulletin Sténographique Officiel*, 1931, Bern: 1931, pp. 6 ss. For earlier, but less significant, references to the language question in the Federal Parliament, see: Walther Burckhardt, *Kommentar der Schweiz. Bundesverfassung vom 29. Mai 1874*, Dritte Auflage, 1931. Article 116 is treated on pages 804-6. The legislative reporters are Walther Burckhardt, *Schweizerisches Bundesrecht* (from 1903), Frauenfeld: Verlag von Huber & Co., 1930. On language see Vol. II, Part III, Kapitel 4, pp. 349-352. The period 1874-1903 is covered in: L. R. von Salis, *Schweizerisches Bundesrecht*, Bern: Druck und Verlag von K. J. Wyss, 1903. On language see Vol. II, pp. 108-111. The period 1848 to 1874 is treated much more superficially in Léon Kern, *Reperterium über die Verhandlungen der Bundesversammlung der schweizerischen Eidgenossenschaft*, Freiburg: Fragnière Frères, 1942. The researcher who goes to the Federal Archives in Bern must be warned that the *Nationalrat* Registers for the period 1872 to 1896 are in German manuscript and not in Latin letters. The early references to the language question during the *Staatenbund* were mainly procedural. See references to January 21 and February 2, 1860; August 16, 1851; and November 8-29, 1848.

for in the following years, was to be applied to 8 projects, of which the 4th and 5th were very interesting. The 4th would have allowed German-language children to take special Italian preparatory courses in the public schools. The 5th would have awarded fellowships for the study of German.

These projects were not accepted by the Parliament and of the eight, the only ones seriously considered were the four listed above. The proposal came to nothing—which, in a time of economic depression, should not have afforded too much surprise.

Ticino now has a polytechnic school. Subjects such as Italian language or literature studied in other Swiss schools are taught in Italian—but for other subjects the students must still learn either German or French.

The practices in the bilingual cantons vary. In the University of Fribourg, where the language population is balanced, law courses are duplicated in French and German. At the University of Bern, where the German-speaking are numerically greater, the rule is to follow the language of the instructor. Thus, in the law school, most courses are in German, some are in French, and one is in Italian.⁸

In summary, it can be said that the language rule, as applied by Swiss government, is that the four languages will enjoy formal equality. In practice, there is a leaning over backwards to favor the lesser languages. (In the diplomatic service, there is an extreme, since French-speaking Swiss have over half the appointments. A situation due to the diplomatic pre-eminence of French and the influence of the international cities along the Lake of Geneva.) But the protection of languages is not carried to such sentimental extremes as to pervert justice or to bolster artificial cultural enclaves at great expense.

The question of the use of language outside official institutions is a little more controversial. One American⁹ was of the opinion that because of the excellence of Swiss education, a very large part of the population was bilingual, and the more educated were trilingual. There is no reason to believe that this practice has changed. Brooks was of the opinion that the Swiss has no concept of a "foreign language" when he goes from Lausanne to Zürich. The use

of French in the west is accepted as that of the "second national tongue" (*zweite Landessprache*)—in contrast to the annoyance expressed by travellers north of Switzerland, when crossing the Rhine, at the "outlandish noises" made by the natives.

A good part of this tolerance of the Swiss is due to their education, which not only teaches technical proficiency in reading and speaking another modern language, but also inculcates an understanding of literary history and cultural achievements. Here the teachers have a difficult task which is generally acknowledged to have been mastered in the cantons. When they teach appreciation of the literary achievements of a language, they realize that both they and their students must avoid identification with that culture and nation.

Thus, the French language is approached as a cultural and intellectual vehicle—while French history and political organization are treated as a contrast to Swiss development. An appreciation of national differences is kept in mind, even though it is realized that both countries employ the same linguistic medium. Swiss teachers attempt to reconcile appreciation of the larger culture with pride in local achievement. They cultivate the feeling that Geneva, in spite of her language difference, has more in common with Basel and Zürich, than she has with Paris.

This is a serious problem. The intellectual leadership of Paris is always a threat. The same difficulties exist between Lugano and Milan. Zürich, however, since the advent of Hitler, has not especially been drawn to Bonn, Berlin, or Vienna. It might be argued that "intellectual appeals" are limited appeals, but the high level of Swiss journalism reflects a lively interest in the world of ideas.

⁸ On Swiss student language-migration, see the series by the Eidgenössisches Statistisches Amt, Bern: *Die Studierenden*. The period 1890–1935 is covered in Heft 3. Heft 7 covers the survey made in 1936 and Heft 17 covers 1947. A new volume is in preparation for 1957 and will stress student migration. It has been the practice in previous years for Swiss students to transfer to other-language universities for one or two semesters in order to perfect their language skills. Migration and language tables in Heft 17 are on pages 59, 60, 76, 132, 145–46.

⁹ Cited in his chapter on language by Robert Clarkson Brooks, *Civic Training in Switzerland*, Chicago: The University of Chicago, 1930.

One can see the attraction of the "outside" in the number of French-Swiss who served under the tri-color—and the long list on the Geneva memorial of those who died for it during the First World War. During 1914-1918 the country was severely shaken by pro-France and pro-Germany partisanship. There were great appeals for unity to keep the German-speaking Swiss neutral.

In spite of the fact that the northeastern part of Switzerland *speaks* its own distinctive dialect: *Schwyzerdeutsch*—and does so with great pride in all classes—it was no barrier, at that time, to their sympathy for the country whose language they read and write. However, by the time the Second World War came around, they had learned their lesson. They had become properly cynical of the cultural attractions of their neighbors—and had made preparations to stress Swiss unity and the need to avoid involvement.

It is this will to remain a unity that makes Switzerland a nation. The will for integration means that there is only a minor will for disintegration. There are no great factions who feel that they would be happier under a separate government. The religious, economic, and cultural groups feel no threat to their separate existence. There is no serious church competition. The business and the rural interests are satisfied. The various cultures are mutually respected and their languages protected. History has proved the advantages of the union. There is relative prosperity and contentment. There is the *will* to preserve this union.

Since this paper is focused upon language, it is necessary to point out that the lack of a culture threat is not due to tolerance alone, but also to a mechanism. There is a potential threat from the German-speaking population which has a higher birth-rate and is expanding. However, because of the political adjustment, the proportions of the language population have remained roughly the same for over a century:¹⁰

German-speaking	70%
French-speaking	20%
Italian-speaking	6%
Romansh-speaking	1%
Others	3%

Not only is the German-speaking percentage so great, but it also has a considerably higher

fertility rate and lower mortality rates than the French-speaking population.

Thus, it would seem that there was a threat to the relative position of the French cantons. Actually, because of the fact that the Constitution of 1848 guaranteed freedom of migration and settlement within Switzerland, the result has been that much of the German increase has moved into the French and Italian cantons.

There, because of the common Swiss tradition and the national educational system, the migrants do not form minority groups. Instead, they and their children become assimilated to the new language. It is for this reason that the relative proportions of the languages to the population remain the same.

The movement is not without friction. The cantonal loyalties and rivalries are strong. Not long ago, Zürich sponsored a "Love Basel Week" and ran special trains to that city in order to prove that their ancient antagonisms were healed. The stereotypes of the other languages, as well, are not always favorable. In the Jura mountains, there are farms and villages which were once French-speaking and are now German-speaking. But this invasion is accepted peacefully.

Where the assimilation takes place, it does so slowly. First the children become French-speaking and then the parents. Ultimately, the identification with the new home becomes almost complete. The absorption is not only of German-speaking Swiss but also of Italian na-

¹⁰ The best, and well written, statistical survey in English is Kurt B. Meyer's, *The Population of Switzerland*, New York: Columbia University Press, 1952. On language, see Chapter 8. For original statistical sources see: Eidgenössischen Statistischen Amt, *Statistisches Jahrbuch der Schweiz*, 1952, Basel: Verlag Birkhäuser, 1953; by the same office: *Bevölkerungsbewegung in der Schweiz. 1945-48*, Heft 224, Bern: 1951. There are even more detailed statistical reports issued by the same Federal Statistical Office for each Canton. Dr. W. Ott, of the Office, has been writing on language statistics: *Handbuch der Schweizerischen Volkswirtschaft*, Bern: Verlag Benteli A.G., 1939, pp. 266-267.

The basic study on the language problem, with excellent historical detail, is Hermann Weilenmann's, *Die Vielsprachige Schweiz*, Basel: Im Rhein-Verlag, 1925. See also: *Dictionnaire géographique de la Suisse*, 1908, Vol. V, Chapter on "Swiss languages and dialects." Kurt Meyer, "Die mehrsprachige Schweiz," *Neue Schweizer Rundschau*, Heft 1, pp. 17-39, Zürich, 1939. There are other articles on this question, but almost all are of the pre-first world war period and hardly significant now.

tions. The latter immigrants come in to do manual labor and housework. They are an important source for the constant level of the Italian-speaking group. Some go to the Tessin, but many more go to the other parts of Switzerland. Many of these marry Swiss citizens and so acquire Swiss citizenship. They, also, are rapidly assimilated.

Thus, peace is kept because there is no real threat to any cultural group. The German-speaking majority fears no decline. The French-speaking minority suffers no real decline. In addition, it is bolstered by "language prestige." The Germans and Italians have a long tradition of learning French. It becomes an indispensable language in Bern. Children are sent to household positions in French cantons in order to learn the "language of gentility." They are very proud of their skill, in spite of the note of amusement that the phrase "*française fédérale*" arouses when used by critics to describe the special twist the language takes when employed by bureaucrats who were born outside the *Romande*.

There are suggestions that the French use only their own language because they consider it superior—they often speak of the "logical clarity" of French. Actually, there is little incentive to learn Italian, which is spoken by such a small number. They hesitate to learn German, because what is learned in school has almost no relation to the dialect spoken in Switzerland. Few, who have learned academic German, will know that *Güggli* means chickens, *Anke* is butter, and *geschwungene Nidel* is whipped cream. In addition, the Swiss numbers take genders. So the French, like the Americans, assume that the other person can speak their language, and generally they are right.

THE LESSON FROM SWISS EXPERIENCE FOR EUROPE

We are now in a position to make some comparisons between the language problem in Switzerland and that for a united Europe. First, however, it must be assumed that the movement for European integration is practical. That means that there is no divisive grouping because of religion, economics, or cultural imperialism. It is assumed that the rivalry between the Catholics and the Protestants will not

become political, and that the industrial versus the agricultural will be uniform within each country and not change into an industrial country versus an agricultural country.

The issue of cultural imperialism is the easiest to solve. It is based on an expanding population. Thus, in contrast to Switzerland, the Italian-speaking group is expanding. So is the German-speaking portion of Europe. The latter is more dangerous than that in Switzerland because it is a more universally understood language.

The solution, taken from Swiss experience, lies in *freedom of migration and settlement*. France can bolster her population by absorbing the excess from Northern Italy. Much depends upon attitudes and the preparation for absorption. It is usually resented by the settled families as an invasion. The Italian miners rejected, after great expense, by the British miners, are happily settled in Belgium and their children will undoubtedly become Belgians.

So, in addition to freedom of migration and settlement, *there must be laws to protect cultures and their languages*. These laws should, ideally, be the product of a spirit of tolerance. It is fairly easy to exhort people to be tolerant, but we know that true tolerance is the result of psychological security.

The security of the culture lies in the laws that protect it. If these are properly administered, there should be tolerance. Thus we have come to the redundancy that the proper administration of tolerance breeds tolerance. The starting point is a mental attitude. *With a will to union, language is only a minor barrier*.

The answer to this survey appears platitudinous. The objections to it can all be logically resolved. The desire to preserve cultural diversity is a commendable one. The principles of federation can certainly be applied to this field as well as to geographical sub-divisions. There is no need always to employ the "melting-pot" which, in a non-migrant situation, is apt to generate too much heat. Languages can be promised survival and protection within their own enclaves. They can exist side by side.¹¹

¹¹ An excellent study on the European language problem is Stanley Rundle's *Language as a Social and Political Factor in Europe*, London: Faber and Faber Ltd., 1946. Cf. Albert Dauzat, *L'Europe Linguistique*, Paris: Payout, 1940.

The reverse of the rule is that no common language should be imposed upon any society. The mere imposition breeds rejection. An important language is voluntarily learned. Language reflects the importance of a community, and when the power of that community is lost, the importance of its language also passes. The same rule applies to artificial languages, such as Esperanto, which would not survive unless they first reflected a strong interest in society rather than the interest coming after the imposition through law.¹²

There are numerous examples of the growth and decline of international languages: Greek, Latin, Aramaic, and today, French. The supremacy of French as a diplomatic language reflected the power of France from the fifteenth to the twentieth centuries. Before then, Italian enjoyed the light of fashion. France was the symbol of victory in 1918; and so French was the language of the League of Nations—especially since the United States refused to participate. The relative importance of various languages in the twenties can be seen in the number of times an official language was employed at international conferences: French: 116 times, English: 78 times, and German: 56 times.¹³ Since 1945, the great influence of the Anglo-Saxon nations is reflected by the pre-eminence of English in the United Nations and in other international organizations.¹⁴

Thus, with respect to the European union, it seems unwise to designate one official language. The best solution would seem to be to designate the minimum language use possible—while guaranteeing cultural autonomy on the broadest level. If the Swiss example were to be followed, something along the lines of the following would be proposed to the Council of Europe:

1. *The national languages of Europe are: Celtic, Danish, Dutch, English, Flemish, French, German, Greek, Italian, Norwegian, Swedish, and Turkish.* This list is by no means complete. There would have to be consideration of languages such as: Gaelic, Welsh, Manx, Basque,

Luxembourgish, and so forth. This basic article is to provide assurance. However, it is not unlikely that ceremonial acts of the Council might not, from time to time be published in these languages.

2. *The official languages of Europe are: English, French, and German.* The importance of German, as an international language and the large number of people who speak it in central Europe, must be recognized. Naturally, if German is proposed, then Italian will also be suggested. Italian, however, does not meet the requirements. It is not an international language nor is it spoken by as many people in Europe. The official languages will be used for the publication of announcements, proceedings, and laws of the Union.

3. *The administrative languages of Europe are: English and French.* The reasons for an "administrative" language are expense and convenience. Two translations are cheaper than three. It would be asking a lot of a Secretariat to be fluent in three languages. Interior administration will be difficult enough in two languages. This is the current practice and there is no compelling reason to disturb it. It may be that in time one language would acquire a natural predominance. Then it would be appropriate to suggest that it become the common language of the Union.

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¹² On natural versus artificial languages see: Albert Léon Guérard, *A Short History of the International Language Movement*, New York: Boni and Liveright [1921].

¹³ Cited by Herbert Shenton, Edward Sapir, and Otto Jespersen in *International Communication*, London: Kegan Paul, Trench, Trubner & Co. Ltd., 1931, p. 22. See also the excellent study by Herbert Shenton, *Cosmopolitan Conversation, The Language Problems of International Conferences*, New York: Columbia University Press, 1933.

¹⁴ Anthony Leriche, "Les Langues Diplomatiques à l'Organisation des Nations Unies," *Revue de Droit International*, Genève: No. 1, 1953, pp. 45-65.

FLES—Yes!*

PRESIDENT EISENHOWER recently told the Modern Language Association of America, "I hope that you will explore . . . the ways in which language study can be used to strengthen our own cultural heritage as well as to cultivate better understanding between our citizens and those of other countries. . . . It is heartening to note that you are engaged in a study of the role which foreign languages and literatures should play in American life."

WANT LANGUAGES

By no means all of the pressures on the elementary school to teach a second language come from foreign language teachers. They have come over the years from discerning parents, school administrators, and teachers. The recent interest in languages in the grades began during World War II under the stimulus of the U. S. Department of State, the U. S. Office of Education, and the National Education Association. The movement was given national impetus in 1952 when the U. S. Commissioner of Education, Dr. Earl J. McGrath, declared in an address: "Educators from the elementary school to the top levels of the university system ought to give immediate attention to the importance of an early introduction to foreign language study in our educational system." In 1953 the U. S. Office of Education sponsored a national conference on this subject. Since Commissioner McGrath's conference, the number of cities and towns with elementary school language classes have increased by 500%.

The rapid spread of elementary language instruction in New Jersey schools certainly makes it desirable to examine carefully the thinking on which it is based and some of the problems involved.

Most educators will agree that foreign languages should be taught in American schools. Our world is shrinking rapidly; as we gain in power and prestige as a nation, we have more and more contacts with other peoples. These other peoples are looking to us for much more

than economic aid; they want understanding, recognition of their cultures, evidence that we are not the self-centered imperialists rival nations call us.

MUST BE EXPANDED

The decline in language study which was permitted to take place in our schools during the period between the two great wars of our century amounts to a national scandal. We paid for it heavily during World War II, and continue to suffer for it in the postwar era when we find our nation bearing all the immense responsibilities of world leadership. Never have our schools been under such obligation to provide our citizens of tomorrow with international understanding and linguistic competence. Only the most naive person would deny that instruction in foreign languages must be given a greatly expanded and more vital role in American education.

H.S. NOT ENOUGH

Our high school language programs are continually being evaluated. For example, the New Jersey Department of Education appointed a committee of modern language teachers to re-evaluate the teaching of Spanish in the secondary schools. As a result of this study, a "Guide for Teaching of Spanish" was published by the State Department in 1954, emphasizing the importance of the aural-oral approach. However, language teachers are aware that this method requires more than the two or three years usually allotted to foreign language study in our high schools. Therefore, modern language teachers, supported by interested and helpful administrators and parents, have undertaken to point the way to resolve the dilemma—Foreign Language Teaching in the Elementary School, often known as FLES.

* This article, in reply to "Foreign Language in Elementary School—How Effective?", reprinted in *MLJ*, October, 1957, first appeared in the *NJEA Review*, April, 1957. It is here reproduced with the kind permission of the authors.

With an earlier start, not only will more time be available for continuous language learning, but this learning will begin at the most opportune age, especially since emphasis must be on the spoken tongue. The noted neurologist, Wilder Penfield, said recently: "The optimum age for *beginning* the continuous learning of a second language seems to fall within the span of ages 4 through 8, with superior performance to be anticipated at ages 8, 9, 10. In this early period the brain seems to have the greatest plasticity and specialized capacity needed for acquiring speech."¹ The specialists in child development, Dr. Arnold Gesell and Dr. Frances Ilg, have declared: "The present trend toward providing opportunities for second-language learning in the early grades indicates a clearer recognition of the patterns and sequences of child development. The child enjoys language experience. He is ready to learn, to listen, to communicate by word of mouth, in playful and dramatic situations. With favorable motivation he is emotionally amenable to a second or even a third language."

One example of how these objectives are being carried out is the FLES program in Hackensack. Under the guidance of a foreign language supervisor, trained language specialists move from class to class beginning at the first grade level, providing fifteen minutes of instruction each day. All classes are conducted entirely in the foreign language, either French or Spanish. The course of study prepared for each grade level is integrated, at every opportunity, with other areas of study presented by the regular class-room teacher. The child is offered situations in which he actively participates in a different cultural pattern; for example, receiving Christmas gifts from the Three Wise Men on the 6th of January, reenacting the arrival of Columbus at the court of Ferdinand and Isabella, dancing and singing in native costumes, playing the games of French and Spanish children, partaking of the typical refreshments of holidays, learning to play rhythm instruments, such as maracas and claves. The language pupils have participated frequently in assembly programs, spring festivals, and PTA programs. All participation, linguistic and cultural, is carried on by the children *in the second language*. At present the Hackensack program

has reached the fifth grade level, and plans are under way for the continuation of language instruction in the junior high school and for a revision of the present foreign language curriculum in the high school to meet the needs of these children who will enter the senior high school with nine years of language instruction.

COST IS A PROBLEM

Naturally schools considering a FLES program face many problems. A major one is cost. Such a program does involve additional teachers; it cannot be merely added to the teaching load of the regular elementary teacher—though it may help relieve that teacher for a few prized minutes in her busy day. FLES also requires competent supervision. However, if the program is judged worthwhile, school systems will find the money for it, as they have found the money for other meritorious programs. Good education is worth what it costs; poor or inadequate education is not.

Competent teachers are needed—for FLES as for any other school program. Here, however, the law of supply and demand seems to be taking over. Schools which now have FLES programs are getting the teachers they need. As the program develops, more teachers are being prepared, both in regular courses and in summer workshops at colleges and universities. In one year the number of such workshops across the nation jumped from three to 25.

CORRELATES OTHER WORK

It is certainly not easy to find even fifteen minutes a day in the crowded curriculum of the elementary school. On the other hand, as with the necessary money, if FLES is worthwhile, time can and will be found. The fact that this instruction correlates so closely with other curricular materials makes the time problem less difficult. Almost every school where it has been tried has come up with a different answer to that problem.

The question of what language to teach will always have to be answered locally. Certainly there is no point to starting elementary instruction in a language which will not be available to the pupils when they reach high school. French,

¹ *Childhood and Second Language Learning*, FL Bulletin No. 49 (August 1956), MLA.

Spanish, German and Italian are the popular languages for FLES in various school systems, as they already are the popular languages at the secondary level. It is futile for critics of the program to ask for Russian or Chinese, while these are still not available in most colleges or universities. At the same time the early mastery of one language will make the mastery of any other needed language much easier.

Modern language teachers are grateful to Miss Hoppock for her article on foreign language teaching in the elementary school, since it has aroused much comment and debate in regard to the value of foreign language study. Unfortunately, many readers viewed her article as an attack on foreign language study in general. The New Jersey Modern Language Teachers' Association earnestly requests a meeting of New Jersey elementary personnel and modern language representatives to discuss the issues, because we firmly believe that the New Jersey Department of Education should take a positive stand in favor of the teaching of a second language in the elementary schools of this State.

The ideal way to learn another language, of course, is to live in the country where it is spoken. Unfortunately, most of us do not have the opportunity to reside for any length of time in a foreign country. It is one function of the

public school to make possible the experiences of another culture through the study of a foreign language. In a typical elementary school foreign language class, situations are created in which the child feels the need to communicate in the new language and learns to speak it in a functional sense. A great deal of repetition is involved which assures retention of the language even after the child has completed his formal education. The objective of FLES has never been to make the child bilingual, but rather to develop in the child a second language, an auxiliary tongue. A 15-20 minute period each day affords adequate time to meet the objectives of the FLES program.

"The benefits which accrue to a child who learns a second language are of at least two types: linguistic and cultural, insofar as these can be separated. The objectives of a course to teach the child a second language should be to communicate these benefits efficiently and with pleasure."²

MARGARET EATON FIOMENA PELORA
CHRISTINE MOSIER EDWARD WIZDA

Editorial Committee

*New Jersey Modern Language
Teachers Association*

² MLA Teachers Guide, *Beginning Spanish in Grade Three*, MLA, 1956.

* * *

There are few histories more interesting than the histories of words. They come into being and pass through many adventures. They take on the traits of those who use them. They have their social ratings, their periods of elevation, and their periods of decline and fall. The physician-author of one of the oldest etymological dictionaries in the English language justified his apparent straying from his particular field of scientific interest on the ground that he saw in words the same humors that he had observed in his patients. Semantics actuated by the rigorous technique which obtains in the other branches of philology and animated with something of the humanistic curiosity manifested by the pioneer etymologist of nearly two hundred years ago, might well lead to a quickening of interest in a study which is so fundamentally important; it might serve as an attractive portal to a science whose approaches have become, to say the least, formidable. It could not fail to furnish invaluable assistance to those who make literature the object of their special study.

—COLBERT SEARLES

* * *

Materials and Techniques in Teaching English as a Second Language

LANGUAGE and orientation needs of the increasing numbers of foreign students coming to the United States to attend colleges and universities are being met in several ways. At some institutions, these students are merely absorbed into the most appropriate college courses; and whatever orientation they receive is provided by personal counseling. In other cases, special programs of one kind or another treating English as a second language have been imposed as a supplementary program to regular college classes. Wherever the latter situation has existed, numerous problems have arisen concerning materials and techniques. In those cases where accelerated programs of from two to five hours a day have been undertaken, the problems have been even more acute.

When the need for teaching materials presents itself, the first recourse, in many cases, is to the use of English literature, our standard college grammars, and to teachers trained in teaching English to native speakers. Where unedited English literature has been recognized as unsuitable in this situation, high school anthologies have been tried and also found wanting, for the same reasons. As to the use of typical grammars, their inadequacy for foreign students is best illustrated by the fact that they contain such things as "drills for the elimination of 'trite expressions'." While avoidance of these "trite expressions" may be a desirable objective in developing good style among native speakers, such lists provide an excellent guide to what the non-native speaker needs to know to communicate, to a greater extent on the campus, and to only a slightly lesser extent in the college classroom. Needless to say, drills for eradicating the use of "ain't" and "should of" are superfluous in the foreign student's program. One might even go so far as to say that, lacking other facilities, the foreign student should first live with English in the United States long enough for his language to become so "corrupted" that taking a regular college

English course will provide him with full value for his time. This is not to say that the standard English course is of no value at all, for such courses *are* being used far and wide to some positive advantage. However, most people will agree that such courses, when they are imposed on foreign students, are something less than efficient.

Attempts at accelerated or special programs of English as a second language have provided some intriguing problems, not only in the matter of materials and techniques but also in organization. Some years ago, the teaching program at MSC had developed into the following situation: A five hour a day, so-called "intensive" course was in operation. The five classes were called Composition, Pronunciation, Conversation, Grammar, and Customs and Culture. Investigation of these classes revealed that the teacher in Customs and Culture was spending considerable time in choral drill and the correction of pronunciation. The teacher in conversation was doing grammar exercises. The teacher in Pronunciation was teaching linguistics but doing little to improve the student's speech habits. In some cases, teachers in classes which were supposed to be of a highly different nature, judging by their titles, were all using the same textbook. One teacher when asked what class he was teaching at one o'clock replied irritably: "English." The teachers mentioned above are certainly not to be condemned for what they were doing. As a matter of fact, these teachers were experienced and effective from the single class standpoint. Furthermore, the reply of "English" by one teacher merely illustrates our traditional thinking along lines of vertical arrangement. "I teach English" fits in with "you teach mathematics," "he teaches history," where these classes have no direct relationship. A third point illustrated here is that the name of a class may or may not have any true meaning. A study of the special English course for Latin American students at

MSC has revealed, therefore, that the mere arranging of a number of consecutive or parallel classes in greater or less concentration does not make for an efficient learning situation unless by happy accident or providential choices on the part of the course planner; confusion in the matter of supplying a working knowledge of English to the foreign student has stemmed from the following, among others: (1) initial failure, on the local scene, to grasp the significance and implications of English as a foreign language; (2) language teaching courses have traditionally been organized vertically, that is, one course being a preparation for the next, etc., so that many attempts at parallel arrangements and accelerated programs have resulted in duplication, inadequate techniques, and omission of essentials, or all three.

Without going into the merits of any particular method (oral or otherwise) let us consider, (1) what divisions can be made in the total learning of a language, (2) how the teacher's personality and natural technique may be fitted into a co-ordinated system without regimenting the teacher and (3) how a number of parallel classes may be strengthened by a dynamic relationship. Whether we hold one class a day or five, practical experience has shown the language teacher that a teaching hour is more efficient if it is divided into at least three distinct operations. For example, such procedures as the following have been used successfully: 10 minutes of reading, 10 minutes of questioning by the teacher, 10 minutes pronunciation exercises, 10 minutes general conversation, etc. Possible variations are endless. This practice has been generally effective and has evolved partly from a recognition that there is more than one inroad to the learning of a language, and partly that the student needs occasional change to maintain his learning potential at a high peak. If the teaching of a language requires the use of several approaches to learning, and if frequent variations from one activity to another are needed in a single class, then it seems reasonable to believe that a course involving from two to five hours a day would require also a clear differentiation between classes. In the previously mentioned intensive course, some of this variation came about through accident; for, though the same

materials were used inadvertently in several classes in a row, individual techniques of the different teachers provided some of the necessary relief for the students. The defects in the above system, however, were that some things were given more time than necessary, while others were passed over. Furthermore, no one had a clear picture of what the student was being exposed to, day by day, and in the total course. A revelation of the chaotic nature of this would-be intensive course inspired the simple conclusion that a number of classes piled like a layer cake was not enough to make an efficient course, that these classes should complement, not conflict or omit, and that if the real, psychological components of the customary single class could be isolated, amplified, and separately presented in the different classes, then a true accelerated or intensive course would result.

The realization of the true nature of the accelerated course called for two immediate studies: (1) How to divide language learning into five distinct areas and, (2) How to determine the unique and controlling function of each of these areas. After considerable experimentation with various types of classes, the ILAS has settled for the moment, at least, upon a five class division. This organization is not proposed as the best, nor is it the only workable system. It has however, brought the best results to date. It consists of: 1. Syntax—2. Semantics—3. Phonemics—4. Therapy—5. Orientation. These names are to a certain extent arbitrary. From the discovery in previous courses that class content and actual function often bore little resemblance to the title and intent of the class, there has emerged the well known line: "What's in a name?" or "A class by any other name can be just as confusing." Briefly the five classes may be described as (1) Semantics: Introduction in context of new words or idioms which do not depend principally on a grammatical situation for meaning. "I have been here for two weeks," contains several units which would be the property of the Semantics class: I, here, weeks, and even "for two weeks." "I have been here for . . . etc." however should be handled in the Syntax class. After Syntax has drilled on this particular use of the present perfect tense, Semantics would

concern itself with "the number of weeks someone has been here," not with the form of this sentence. In Semantics, the principal point of concentration, then, is "meaning or content." (2) Syntax: This class should precede Semantics from the grammatical point of view. That is, where meaning is tied up in grammar (and it usually is) these grammar points should be clarified before the student takes them up in Semantics. Taking the model example: "I have been here for . . ." would be treated in drills (with whatever explanations are necessary) in "I have been here for two hours," "You have been here for five minutes," etc. This drill would use vocabulary and idioms already known by the student. Principal point of concentration: drill on important English patterns. (3) Therapy: Here students are trained to distinguish between more critical sounds in English, and personal attention is given to individual problems, for example: One student may say "I habe" for "I have," whereas another may say "I havy." Where problems of aural perception or utterance are common to the whole class, tongue twisting drills or perception drills and countless other techniques such as the use of tape recorders, mirrors, etc. are used to develop the student's abilities. The success of this class depends on knowing just how far to prolong these abstract drills before drilling the student in more practical application. The logical sequence in this speech correction process is (a) mouth and tongue positions, (b) drill on isolated sounds, (c) drill on sounds in larger contexts, (d) intonation (e) style in expression. How fast one can proceed from one to the other depends on the student as well as on the efficiency of the teacher. Principal point: Developing aural perception and oral skill. (4) Phonemics: Classes 1, 2, and 3, could be in a sense described as analytical in that they demonstrate forms, meanings, and sounds. This leaves one thing lacking in the student's training: repetition in quantity by the student in order to establish HABITS in language units. In a class of 15 students, each student gets only three minutes of practice in actual uttering of sounds, forms or meaning units. In the laboratory situation of Phonemics, he listens to recordings (class could be conducted without such equipment) of drills built around the

material of classes 1, 2, and 3. In a 50 minute class, he then gets in 25 minutes of actual utterance or more than 8 times the amount of practice received in any one of the other classes. At MSC, the tape recordings used for this class consist of pattern practice repetition exercises with a systematized review built into the lessons. One unit (ten week duration) consists of 10 hours of recorded material. Principal point of concentration in Phonemics: Pattern practice. (5) Orientation: Students of all the levels attend this class in a body. The purpose of the class is to take care of immediate and local orientation needs of the students: i.e., how to ask for a date, what to wear to the reception tonight, what we will see on the excursion, how to study, etc. This class serves as a catch-all for points of American customs and culture not included in regular classes, and it also provides an opportunity for the students themselves to "sound off" their problems. What is learned from the students in this class often influences course content and Institute policy. Principal point of concentration: local orientation. The success of this system depends in part on the teacher's understanding thoroughly the nature of these various functions. Once he clearly perceives the role of each type of class, he becomes effective, not only individually, but as a co-ordinated part of the general picture. Furthermore, his own personality and unique skills need not be lost in regimentation, as might be suspected at first, but rather applied with even greater vigor in a single well-defined function. An aid to the orientation of teachers, regarding these functions, is to allow them, where the situation permits, to "specialize" in one or the other type of class, for a few courses at least. This practice enables the teacher to collect and develop new and more effective techniques and materials within a restricted area of function, thus increasing the efficiency of the total course. The variation of activities within the traditional single class period is not lost by isolating a basic function in a single class. The difference is that where before a teacher divided his class into reading, conversation, and choral drill, he may now, in the case of a THERAPY class, divide the activity into recording and listening to pronunciation mistakes, practicing some tongue twisting rhymes, or taking a dicta-

tion. Pronunciation therapy teachers at MSC have developed nearly a score of effective kinds of activity, all (of the activities) dealing directly with the problem of aural perception and speech correction. Where only one or two classes a day are offered in the special course, all five of the functions may be employed in a single class or single functions used on alternate days. In institutions where the course is extremely limited, it is suggested that Semantics as described here be retained as the heart of the class, with Syntax and Therapy serving as supplements. If only one live class a day is possible, it is strongly recommended that provision be made for oral drill in the form of listening time and repeating with tape recordings, as described above, under Phonemics. Although experimentation is still being done with development and use of tape recordings, statistics on one elementary level in two consecutive courses show a 10% increase in final aural scores since the introduction of the laboratory listening and repeating hour in the basic course.

The place of customs and culture, US Information, Orientation to United States psychology, sociology, or whatever you wish to call it, has been viewed from many angles and handled in many ways. To those of us who have been connected with Binational centers or US Information programs abroad, or who here at home have found it necessary to explain the United States to the foreign student, the issue of US Orientation has loomed large, if not out of defense against misunderstanding then out of the greater concept of promotion of world peace. In many places orientation has been handled by individual counseling, special courses, or in many cases by merely letting the student "find out for himself." If a student stays long enough the finding out for himself may take care of the need. What about the situation where the student stays only a short time, defects from the course through maladjustment to the new environment, and gets into more serious trouble, etc? Just as the English course specially designed for the foreign student is a more efficient mechanism in bettering his language, so the special handling of US Orientation is more effective in the matter of his social adjustment. Actually, the notion of the importance of customs and culture in any lan-

guage teaching situation has come to us also from very different sources and motives from those mentioned above—the good old language teacher who has always felt that to know French is to know France. The more one ponders language and language teaching, the more the idea grows that customs and culture are not apart from language, but, on the contrary, if there are no customs and culture present, there is no language. We should probably consider as absurd trying to teach the vocabulary of medicine without study, training, and practice in the medical field, yet when we try to teach words and phrases without explaining the cultural situation which gave them birth, we are pursuing the same absurd concept. Customs and culture in the courses at MSC were long considered as something apart from English simply because the matter had never been seriously pondered. Experimentation and study has now convinced the staff that the bulk of customs and culture should be presented in the basic language classes if either the pure language interest or the orientation interest is to be effectively treated. Need we say again that "*La plume de ma tante est dans le jardin*" serves neither propaganda nor language teaching motives. At MSC a systematic selection of American customs and culture has been interwoven into the basic courses as the very meat of the language where it not only gets effect repetition but becomes more meaningful. This procedure not only makes for a better presentation of customs and culture but also raises the language out of the abstract, sets it afire with life in a living laboratory—namely the local environment.

In English and Orientation programs where small numbers of foreign students are involved or where facilities do not permit an accelerated program, the division of incoming students into various levels of English skill may not be feasible. Where the situation demands and permits grouping by levels, a means of testing and classification is important, if not to say essential, to the rest of the program. Classification where small numbers of students are concerned appears to be considerably less important than with larger groups. A study over a two year period at MSC reveals that, with all other factors fairly constant, larger classes

produced 25% of their numbers with skills enough to pass the Michigan Proficiency Test; whereas, with groups of half the size, nearly 50% were able to pass the same test at the end of a twelve weeks intensive course.

MSC has experimented with numerous methods of classification using written tests, aural comprehension tests, diagnostic pronunciation tests among others. Classification with these tests was varied by giving different weights to the various types of tests when they were used in combination. This experimentation, which was carried out over a period of a year and a half, revealed only one thing: Where an aural-oral method of instruction is used, the student's score in written structure classification tests merits no consideration. The details of this point would require a paper of some length for full explanation. Suffice to say that while written structure scores were used as classification factors, numbers of students were either (1) considered by teachers to be in the wrong group, (2) considered themselves to be in the wrong group and were unhappy and frequently left through dissatisfaction with the course. Since using only an aural comprehension test for classification, no such results have been detected. During three years of classifying incoming Latin American students, the following conclusions have been reached: Latin Americans fall into four distinct levels of English knowledge before reaching the point where they are qualified for college work. Division into these four levels is ideal. However, division into three levels is still workable, and division into two levels is workable only where small numbers of students are involved or where there are other favorable circumstances. Using the Michigan Aural comprehension test for classification will produce scores from 0 to about 80%. 65% is considered a minimum for college requirements. Students qualifying for entry into college will make scores up to 95%. Dividing the 0 to 80 scores into four areas has produced good results at MSC: 0-25 (A level), 25-45 (B level), 45-65 (C level), 65-80 (D level). For whatever it may be worth, classification scores in 11 intensive courses reveal an average score of 46%. This means that the average Latin American coming to MSC, at least, would fall into upper B group

(elementary) or lower C group (intermediate).

What to do about pronunciation is a constant problem facing any language teacher. The problem especially haunts the teacher of English. English contains some 40 sounds where Spanish has about 30, but that which confounds the issue even more is the inconsistency of English spelling. Numerous good texts now in existence have clarified the characteristics of our American English pronunciation and intonation. Some of these texts do more for linguistic analysis than for providing a means of correcting pronunciation and intonation. Other texts in this line have been more practical and have offered some excellent drills for speech correction. The use of phonetic symbols, and/or special drills in the more difficult sounds are perhaps of more direct use to the language teacher than linguistic description, although linguistic studies of our language are most important to the background of the teacher. But pronunciation drills often leave one discouraged and pondering La Fontaine's remark: "Chassez le naturel il revient au galop," for a great many students who can recite pronunciation drills to perfection, more often than not, revert back to their natural speech habits when involved in a real language situation. As to the use of phonetic symbols, are they worth the time consumed in teaching them? Or to put it another way, how far should the use of visual symbols be carried when, after all, the student must ultimately depend only on his ear for perception and upon his automatic speech habits for utterance? A pre-requisite to good pronunciation is to be able to recognize sounds accurately. The second step is to learn to utter this sound correctly. Practice in correct utterance increases the ability to perceive it correctly; and these two processes continue reinforcing each other. Since sound only is involved in the spoken situation, the most effective practice, especially at elementary levels, is to remove all visual symbols, for a time at least, and produce a "sound climate." We have often echoed the notion that the child's ear is keener than the adult's. We shall have to depend on the psychologists for a scientifically accurate judgment here. But even if the adult ear has lost some of the child's sensitivity, practical experimentation has shown that the adult ear has

not so much diminished in its potential as it has gotten out of practice through so much dependence on visual symbols; and that the child's ear appears to be more sensitive partly because, being unable to read, he is forced to depend solely on sound for communication. Where a strictly aural-oral approach is used a "sound climate" is automatically set up. In this climate, the student develops perceptivity far above what was formerly expected, purely because he has motivation. Likewise his utterances rapidly become more accurate because sound is his only medium of being understood. After a number of years of trying to teach pronunciation with a book in the hands of the student, here and in Latin America, one phenomenon was seen to repeat itself over and over again. When a student was asked to pronounce a word he had heard but not seen, he often could repeat it accurately. For example, he could say "busy" correctly, but when confronted with the printed word immediately pronounced it "boosy." Examples of this are endless. Although the pronunciation problem is still being studied in search of better techniques at MSC, the following conclusions have become evident: (1) Establish the student's pronunciation habits in a "sound climate" before he is exposed to visual symbols, (2) Use phonetic symbols only insofar as these clearly aid his pronunciation, (3) Use abstract drills and tongue twisters only as a preparation for practical application, (4) Provide a laboratory hour, tape recording, or something of the kind, where the student may get in a lot of "pronunciation time" so as to establish the pronunciation and aural perception points introduced in the Therapy unit. A more complete report of the materials and techniques that have been developed at MSC will be published in the near future. This study will include some suggestions as to how and when to teach spelling, and other details concerning abstract drills and the use of electronic equipment. If the problem of pronunciation could be summed up in one statement, it might be the following: Never use any material or technique in pronunciation when it serves only as a crutch; conversely an element is useful only as long as it promotes growth of good pronunciation habits in real situations.

Proficiency testing: Three principal criticisms of existing comprehensive English tests for foreign students are the following: (1) Some tests are perhaps too analytical and test not only English but intelligence and other factors. Experimentation with one "Comprehensive English Test" revealed that, although in certain questions the student understood the language involved, he missed the question simply because he misunderstood the complicated marking system of the test. In one instance, a student who received a very low score on this same test, often, while in regular classes, served as an interpreter for some of those who passed this same test. (2) Some tests have been titled: "Aural Comprehension Tests." Although there is no doubt that the tests in mind have considerable bearing on aural comprehension, they are to some extent invalid in that they are "Written aural tests." They do, in effect, present written multiple choices which not only make a student's score depend partially on his knowledge of written English but also influence in some ways his aural score by presenting him with written suggestions. (3) Although there are tests which give some indication of the student's knowledge of written and spoken English comprehension, little has been done to provide for measuring the student's own output. In considering this point, it should be noted that most standardized tests concern themselves less with the question: "Can this student communicate?" than with the question, "How precise is his English?" As two extreme examples, take student A, who speaks fluently but with a Spanish accent and who makes numerous mistakes in grammar. Student B hardly speaks at all, but is well drilled in points of grammar, especially in the written language. A test may show student B receiving a higher grade on a written aural test. Student A may receive a lower grade than Student B because he missed a number of points concerning grammatical precision, terminology, or analysis. The characteristics of either student here are not ideal, but the implications are that student A merits some credit for his fluency just as student B merits credit for his accuracy. Although pronunciation defects and poor grammar no doubt impair communication to some extent, the statements:

"What time is it?" and "What time it is?" may both be effective in actual communication even though one may be labeled as wrong in the usual sort of test. Recent opinion in the matter of fluency is that effective communication is, after all, the final test of a person's knowledge of a language, and that grammar points and pronunciation are valid criteria only insofar as incorrectness clearly creates poor communication.

In considering certification in English or any foreign language, one must, of course, keep specific objectives in mind. If the foreign student is being prepared for enrollment into an American college or university, it appears reasonable to assume that his English should meet some minimum standards comparable to that required of American-born freshmen, at least regarding language needs presented by college reading, classroom lectures, and to a lesser extent the social language of the campus. Testing done at MSC in certifying students frankly uses the American college situation as its objective. If preparing the student for college is the goal, then the proficiency test should cover at least: (1) Reading and Writing, (2) Aural Comprehension, (3) Fluency. The ILAS has settled upon the use of a battery of tests, rather than a single test, for measurement of these skills. Two, as yet unpublished tests, covering Fluency and Aural Comprehension are now in use at MSC. Briefly, the fluency test employs a picture stimulus and the student is scored by measuring the variety, acceptability, and number of his remarks against a limited amount of time. The aural comprehension test covers three phases: grammar, vocabulary and pronunciation by means of a true-false form. It is completely aural, therefore, except for the marking of "Yes" or "No" on the answer sheet. Much work remains to be done in this field. The matter of fluency needs more consideration, and, while many existing tests may well be reliable instruments, considerable work could yet be done in a follow-up of the student's measured by such exams in order to arrive at a more exact evaluation of the raw scores.

In summary, these conclusions and suggestions regarding materials and techniques in the teaching of English as a second language, are the result of ten years study and experi-

mentation with Intensive English courses at the Institute of Latin American Studies at Mississippi Southern College. The study has been the cooperative effort of the Administrative Staff of the Institute and especially of the teaching members of the Staff: Mrs. Netta M. Jenkins, Jr., J. R. Johnson, Jr., and Dr. R. C. Reindorp, director of the Institute. Although experimentation continues, the employing of the above ideas and suggestions have already made favorable improvement on the intensive course. The following statistics cover the three year period: 1954, 1955, and 1956. During this time 13 intensive courses involving 424 students were carried out:

Percentage of Students Meeting Proficiency Requirements

1954	1955	1956
29.5	40.5%	46.5%

During this period, knowledge of English of incoming students remained approximately the same for the three years:

Average Entrance Test Scores

46%	45%	47%
46%	45%	47%

In spite of the fact that a complete aural-oral method was adopted at the beginning of 1956, final test scores in a written structure test averaged:

64%	69%	71%
64%	69%	71%

The class for listening to and repeating tape recordings as described under Phonemics was not put into effect until the last course of 1956. The recordings were designed for, and used with, only the B group. Statistics show that during the quarter the recordings were used, 40% of the B group were able to meet proficiency standards. In the preceding two courses none of the B group passed the proficiency test, a small, if not conclusive indication of the value of tape recordings in the program.

This paper has dealt principally with materials and techniques applicable to a variety of special English courses for foreign students. The progress made in improving, specifically the intensive courses at Mississippi Southern, has been explained largely in terms of content, technique, and organization. One technique in

particular has not been expanded here, namely the use of the aural-oral method. As the statistics above have already indicated, the introduction of the all aural system at the beginning of 1956 has played no small part in the improvement of the intensive course. The aural system is not only basic to the courses at MSC but also has been responsible for the birth of many of the ideas suggested in this paper. The aural system, the more one becomes aware of its

implications and possibilities, opens new and refreshing pathways to language learning, as a new plastic or color discovery opens new pathways to art. This is not to say that an all aural technique in language teaching is anything really new, but rather that in spite of its being professed in many quarters, it has rarely received wholehearted practice.

DUANE A. ADAMS
Mississippi Southern College

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CENTRAL STATES MODERN LANGUAGE TEACHERS ASSOCIATION

The forty-first annual meeting of the Central States Modern Language Teachers Association will be held at the Statler Hotel, Detroit, Michigan, May 2 and 3, 1958. The local General Chairman will be Dr. Clarence Wachner, Divisional Director for Modern Languages, Board of Education, 467 West Hancock Street, Detroit, Michigan. Members wishing to present papers at this meeting should notify the Secretary, Professor Julio del Toro, University of Michigan, Ann Arbor, Mich.

* * *

Some school administrators, while agreeing that the coming generation needs to learn about other nations and become world-minded, want to intrust this instruction to teachers of the social sciences. It won't work. Not that they don't have the tools; there are many volumes published and more appearing all the time, dealing with foreign civilizations. But it takes more than books. Quite apart from the necessity for pronouncing foreign names, only language teachers can add the little touches like foreign phrases and bits of local color that can make such a course memorable. Even though little reading is done by students in the foreign language, that much will pique their interest in the subject and increase their social literacy.

The subject will be real and vital only when the students have experience in seeing and hearing foreign languages under the guidance of a teacher who can bring to the course the fresh enthusiasm of one steeped in the culture of the language which he is teaching. So intrusted with the responsibility of teaching this sort of course, we language teachers must make our language courses come to life and must consider the best way of impressing our students with their social significance.

—WILLIS KNAPP JONES

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Trends in Contemporary Italian Literature: 1951-1956

SINCE 1945, the post-war period, Italy has been witnessing a revitalization of its literary efforts and creations. Much of this impetus has arisen, to be sure, from currents away from post-romantic decadence, D'Annunzianism, traditionalism, provincialism. On the one hand are to be grouped the older Italian literati such as Marino Moretti, Aldo Palazzeschi, Riccardo Bacchelli (*The Mill on the Po*) all very productive and as though on a graceful and reflective traditional canvas, each emerging and holding his ground as a consummate artist. And with this age grouping pattern in mind, next come the middle-aged writers who detached themselves a decade or two ago from the traditional form of composition to evolve a kind of shocking realism with moralistic undertones, as for example Alberto Moravia (*Time of Indifference*). Then come a galaxy of the younger writers, some still in their twenties, all of them, however, under one contemporary influence or other, existentialism, surrealism, neo-realism, and sometimes a composite of several influences with traces of Hemingway with his devastating prose and William Faulkner and his type of realism *poussé à outrance*. The young neo-realists, with their elder brother, Elio Vittorini, as a spearhead, have turned away from their older and more traditional *confrères*, considering their creations provincial and decadent. In the past decade, this reaction among the writers has not disintegrated simply into an abortive literary rebellion, but rather has been fruitful of a considerable literary creation read the world over. Now, the term neo-realism is widely, if loosely, used and it presents a paradoxical and bewildering problem to know whom of the young writers to include or to exclude. The movement, as such, with its flexible connotation lacks definitive composition and demarcation. Among others identified with this movement, more or less, who have attracted international attention, are: Vasco Pratolini (*A Hero of Our Time*) grounding some

of his work on a sort of licentious realism that borders on nausea; there is the sordid, nostalgic realism of Dante Arfelli (*The Unwanted*). Diametrically opposite to the morbid type is the earthy, buffonesque realism that so much enlivens the humorous and gay vignettes of Giovanni Guareschi's series on *Don Camillo*; and there is also along the humorous, the sly and farcical realism of young Goffredo Parisi's *Don Gastone and the Ladies*. Other writers, as Dino Buzzatti (*Deserto dei tartari*), fall under the spell of a surrealism, juxtaposed with neo-realism, with concomitants in the grotesque, whimsical symbolism, fantasy, metaphysics, and traces of Franz Kafka. Thus, in retrospect over the past half dozen years or so, it becomes obvious that whereas the older writers enrich and stabilize the literary horizon, the younger ones, as avantguardists, press on with a vehement and irresistible energy toward a new expression, a new type of composition, and ultimately, one may hope, toward a new creativity.

On this same panorama of the past few years there have been some notable events that merit recording here. Uppermost was the passing of Italy's intellectual giant, Benedetto Croce, on Nov. 20, 1952. Let it be recalled that at the turn of the present century, Croce had already securely established himself in world literature as the dean of contemporary philosophers and critics. About a half century ago, in 1908-1909, he published his great, if controversial volumes on esthetics, logic, philosophy, history, under the general title of *Philosophy of the Spirit*. Croce's philosophic conclusions concerned themselves with man's desire to create the beautiful, and so, create art, and that "the spirit, or mind, is the only reality, and in expressing itself it produces history." An inexhaustible worker, Benedetto Croce was the author of literally hundreds of critiques and monographs on varied scholarship, the humanities and literatures. Croce worked to within a

few hours of his death in his 86th year. To the very end, with studious and devoted care, Croce edited the much respected review, *La Critica*, which he founded over fifty years ago in 1903.

Concerning critical reviews, it would be befitting at this moment to pay tribute to the imaginative and studious literary production carried on in numerous *riviste letterarie*. Of the many, two at hand are certainly worth mentioning, *Letterature Moderne* and *Belfagor*. As others of this type, *Letterature Moderne* and *Belfagor* contain for the most part essays in the humanities. It is noteworthy to point out that in Italy reviews dedicated to literary criticism possess material of such esthetic and creative texture that more frequently than not, the educated Italian turns to them as if by choice for his personal edification and enlightenment. Contrary to America, literary reviews are numerous in Italy and almost all her renowned contemporary writers are frequent contributors to them. Hence this magazine literary genre cannot be disassociated from creation, *per se*. To convey this point, one needs but to pick at random such essays as these from *Letterature Moderne* and *Belfagor*: "Poeti del primo novecento" by Francesco Flora; "Le rime amorose di Dante" by Francesco Biondolillo; "Il linguaggio poetico della Gerusalemme" (Tasso), "Conversazioni con Benedetto Croce," "L'Orfeo del Poliziano," these last three essays by the eminent critic and writer Luigi Russo.

In view of the wide-spread poverty in Italy, an interesting phenomenon has occurred in these past seasons in the unpredictable increase in literary production. In point of fact, publication has flourished, multiplied, and, to an enviable extent indeed, has captured world attention. This post-war renaissance in book production has blossomed despite the continuous dire and gloomy predictions to the contrary of publishers and professionals alike. By now this perennial *wolf* known to Italians as the *crisi del libro*, may be interpreted outside Italy as a natural and normal griping over the difficulties and high costs in the production of books. Much credit for this flowering is due in measure to the Italian reading public, so poor in material wealth as compared to other nations. There is a definite public in Italy that purchases books it can scarcely afford and, more often than not, at

the expense of the more vital necessities of life. With regard to this continuing production of books, Carlo Boeuf brought forth some reassuring statistics on "the state of Italian publishing" (see *The New York Times Book Review*, August 14, 1955). He pointed out that the *Catalogo Collettivo della Libreria Italiana* (1955 edition) listed 183 established and well-known publishing houses to which must be added some 1,000 "minor outfits." These publishing houses turned out in 1954 some 6,579 works in Italian, 1,172 translations and 675 books in foreign languages. The 1955 season undoubtedly exceeded this output. Carlo Boeuf also pointed out this interesting comparison: "In view of the intrinsic limitations of her market, it thus appears that Italy's total output of 8,514 new titles stacks up well alongside of 11,901 titles published in the United States in 1954." This comparison unfolds something of a miracle when it is remembered that Italy has less than a third of the population of the United States.

ITALIAN LITERATURE IN 1951

The 1951 season witnessed several memorable occasions, and the "to do" about Giovanni Papini turning septuagenarian (he died in 1956) high-lighted the literary scene. Echoes of Papini's work and creations were heard everywhere among editors, publishers, among his professional friends, imitators, and most important of all, the Italian reading public. Papini's has been a varied and turbulent career —apostate, atheist, pragmatist, and most important of all, an intellectual and mystic Catholic for the past three decades. Whatever may be added or subtracted from Papini's creative thought and output, one fact stands out: the bulk of his seventy years has yielded a colossal amount of uninterrupted literary activity. Even if well-known, Papini's early activities may be recalled here. His early literary collaborations and editorships on the famous reviews, *Leonardo*, *Lacerba*, *Voce*, still re-echo his brilliant criticisms and polemics of the seemingly remote epoch around the turn of the century. His fame in America, as everywhere else, some twenty-five years ago was instantaneous, and continues today if only for his memorable book, *Life of Christ*. Prevalent among his other literary creations are his *Dante vivo*, *St. Augustine*, *The Life*

of Michelangelo. For this Papini anniversary celebration, the editors Vallecchi of Florence, long associated with Papini, published *Papini: Settant'anni*.

And, if Italy had reasons to be festive in 1951 over Papini turning septuagenarian, it had reason, in turn, to mourn the death of its popular poetic genius, Trilussa (Carlo Alberto Salustri). In his lifetime, Trilussa delighted a vast Italian public with an infinity of delicately shaded poems in the Roman dialect, many in the form of fables with very moral implications, reminiscent of the great fables of La Fontaine.

FICTION. Some years back in these yearly surveys, an extremely young writer, Domenico Rea, was singled out for his collection of stories, *Spaccanapoli*, as an author who showed unusual promise. This past season he received the much coveted prize, "Premio Viareggio" for his *Gesù, fate luce*, published by Mondadori of Milan in 1950. Curiously, Domenico Rhea has attained a national reputation and the status of a veteran writer simply on his short stories. This success remains something of an enigma, since the short story is not generally considered of enough substance to attain national acclaim. This past season he was working on his first novel, which he was calling, *Michele Tutto*. A somewhat comparable early achievement can be said of young Felice Filipini, an Italo-Swiss who was awarded the "Premio Lugano" prize in literature for his book *Signore dei poveri morti*. This same young author also received the "Critica Internazionale Venezia" prize for his essay, *Procuste*. Filipini's offering of 1951 was a novel of some five hundred pages, *Ragno di sera* published in Mondadori's famous series, "Medusa degli Italiani."

With reference to the various Mondadori series, mention may be made of their "Collezione Ponte" which brought out tree translations of famous international writers. They were Sinclair Lewis' *Kingsblood Royal, Sangue reale*; James Joyce's *Stephen Hero, Stefano eroe*; and Willa Cather's *The Professor's House, La casa del professore*. Under this same series, "Ponte," Italy's veteran writer, Marino Moretti was represented in a new edition of his well-known novel *La voce di Dio*. Much effort and care go into the production of these "Ponte" editions,

featured with special binding and colored illustrations by leading Italian artists. One may hope that more of these attractive editons will find their way to library shelves in America.

A *coup d'essai* novel which received favorable criticism was Teresa Trotta's *Un uomo e la sua gente* published by Vallecchi of Florence. The novel's chief merits lie in the delineation of positive characters, though roughly hewn, "without fine and searching spiritual analysis, and yet emerging true in their extremely primitive psychology." The critic Mario Lattanza spoke encouragingly in *Italia che Scribe* of this first novel, pointing out the author's facility for narration.

Two novels put out by Vallecchi of Florence may be recorded with pointed interest both for excellence of subject matter and for an esthetic departure in jacket designing. The first, Armando Meoni's *La ragazza di fabbrica* is attractively assembled with a sensitive and beautiful sketch of Degas on its jacket. In the publisher's notes on this novel, it was curious to read that Armando Meoni is a self-taught man of letters, and is of long-standing a distinguished collaborator and contributor to reviews and newspapers. This novel of Meoni is really a complete revision and rewriting of *Richiami* which Vallecchi published in 1937. It is a work of rather poetic and touching qualities, projecting its theme on a tragic demoralization of a sensitive factory girl. The other novel, also published by Vallecchi in an attractive jacket and format is Luigi Bartolini's *Il mezzano Alipio*. Luigi Bartolini himself designed the jacket. It has not been infrequent in Italy that her renowned artists of brush and palet, such as Lorenzo Viani, Ardengo Soffici, and more recently Carlo Levi, have become equally famous as authors. Luigi Bartolini likewise is an artist-writer, and his latest revised novel, *Alipio the Matchmaker*, Alipio serving as a sort of minor ("Gran Galeote"), found an amused and sympathetic public. Alberto Moravia brought out his *Conformista* (Bompiani, Milan). Moravia is concerned here with a formula of conduct which shows the futile efforts of a high Fascist official to attain conformity like other normal human beings, and to fall "in step with the crowd." This obsession is succinctly stated in this one-sentence critique: "So strong in his re-

solve and so sinister his motives that he will embrace any evil in his struggle for conformity." Michele Prisco gained the "Premio Venezia" prize for his novel, *Gli eredi del vento* (Rizzoli, Milan, 1950). Falling under the 1951 discussion, it may be said that this novel, composed in Neapolitan "realism" and "naturalism," derives its strong points from its character delineations. As is the fate of most novels on a regional and local canvas, *Gli eredi del vento* reached but a limited public. It is of interest to note for English speaking people that the publishers Garzanti of Milan brought out in their series "Classici inglesi" Jane Austen's *Emma* and Anthony Trollope's *Un caso di coscienza*.

THEATRE-POETRY-VARIA. About a quarter of a century ago the theatrical movement in Italy "The Mask and the Face" motivated some inspired plays, and one of the leading exponents of this type of theatre was Rosso di San Secondo. Last season the publisher Garzanti of Milan published his play, *Una cosa di carne*, appearing under the series "Amena." In the same Garzanti series appeared E. Cantoni's *Vita a rovescio* and A. Colantuoni's *Un sigaro avana* 1950. E. De Filippo's play, *Cantata dei giorni dispari* was published by the time-honored house of Einaudi of Turin. In Mondadori's collection "Biblioteca Moderna," two more volumes appeared on Pirandello's plays "Maschere nude," namely, *La signora Morli, una e due; All'uscita; L'imbecille* and *Cecè*. The other volume contained *Vestire gli ignudi; L'altro figlio; L'uomo dal fiore in bocca*. Under the same collection "Biblioteca Moderna," T. Giglio assembled a volume containing Salvatore di Giacomo's flavorful play in Neapolitan dialect, *Assunta Spina* (the first version of this play appeared almost a half century ago) and his *Poesie e novelle*. From the *Italia Che Scrive* bibliography may be recorded the poet Ugo Fasolo's much discussed poems, *Accettazione della notte* (Vallecchi, Florence), E. De Michele's *Sonetti per Cesarino e altre poesie* (Fratelli Lega, Faenza); F. De Gironcoli's *Elegie in friulano* (Libreria Canova, Treviso); G. E. Fabbrini's *Sonetti* (Cya Florence); G. Cavicchioli's *Favole* (Edizioni del Castello, Carpi); and N. Casalini's *Il giudizio* ("Pagine Nuove,"

Rome). Andrea Zanzotto gained the "San Balilla" prize for his poems *Dietro il paesaggio* (Mondadori, Milan). The "Valdagno" prize in part went to Guido Vitali for his translation of the *Iliade* (Garzanti, Florence).

The monumental edition of the complete works of Gabriele D'Annunzio, "L'opera omnia dannunziana" has been completed by Mondadori in nine volumes divided as follows: one volume for the poet's *Laudi*; another for all the other poems of D'Annunzio; two volumes comprise his theatre, one volume makes up his *Romanzi della Rosa*; one for his other novels; and the last three volumes make up prose *Varia*. Since D'Annunzio still commands fascination in Italy and the world over, Mondadori's edition should find a wide public, especially since it is reasonably priced. The publishers Laterza of Bari put out three carefully prepared and handsomely printed volumes on diverse topics. The first, coming under the famous series "Scrittori d'Italia," offered the philosophic writings of Fra Paolo Sarpi's *Scritti filosofici e teologici*, edited with notes and index and some unpublished materials by Romano Amerio. Next there followed a volume of essays on a tormented Italy (1946-1951), *L'Italia tormentata*. The third volume, *Resistenza ed Azione*, by Massimo Salvadori appeared in the form of memoirs of an anti-Fascist and partisan of the Resistance. Among the numerous and specialized almanacchi and year books, the one and only *Almanacco Italiano*, indispensable in Italian households was, as always, amusingly and informatively assembled with over 600 pages of curious, useful and up-to-date information, along with some 1,000 sketches and plates. The Casa Editrice Marzocco (Florence) has published it for the last 53 years or so.

ITALIAN LITERATURE IN 1952

Benedetto Croce's death in 1952 was discussed above, and regrettably, too, the 1952 season saw the passing of another famous figure from the Italian literary panorama, Giuseppe Antonio Borgese, who died on Dec. 4th. A brief run-down here of his career is but small tribute to Borgese as an international personality. During World War I and for a while after (1918-1919) he was head of the Italian Press. For a while, too, he was foreign editor of the influ-

ential Italian newspaper, *Corriere della Sera*. With the rise of Mussolini, Borgese, a violent anti-Fascist, left Italy, and until lately was professor of Italian literature at Chicago University. As in the case of Croce, he worked to the last, reediting the previous season, his novel, *I vivi e i morti* appearing in the series "Medusa degli Italiani" (Mondadori, Milan). This novel was a sort of postlude to his very much read post-World War I novel, *Rube*. This work, which really made Borgese internationally famous, is in essence the lyrical and dramatic expostulation of Filippo Rubè (the protagonist of the novel) and none other than Giuseppe Antonio Borgese, himself. Always intensely interested in humanity and world-community, Giuseppe Borgese, world federalist, died at Fiesole near Florence.

In 1952 Italian literature was accentuated once again by the freshness and vitality of its younger authors. Tendencies in their creations, as was explained above, leaned heavily toward neo-realism, something of a derivative movement from the traditional naturalism and realism of some generations back. It is gratifying that some of these young authors continued in popularity in Italy, and that a few were read extensively in America, too. For example, Giovanni Guareschi, the author, as well as illustrator of his famous novel *The Little World of Don Camillo*, a best-seller both in Italy and in America several seasons ago, continued his vogue in 1952 with *Don Camillo and His Flock*. This novel, along with the one preceding, is episodic, based on a series of sketches using the same characters throughout. Actually, it is an open travesty of the opposing forces of traditionalism and communism as exemplified by the parish priest, Don Camillo, or the church and the "good," and the village mayor, Peppone, or communism and the "evil."

Elio Vittorini and Vasco Pratolini, who must also be included among the younger authors, were again widely read in 1952. Vasco Pratolini's novels, especially *A Hero of Our Times* (a study of a sadistic and licentious neo-Fascist youth) continued to be read. His recent novel, *The Naked Streets* was made available in an American version by Peter and Pamela Duncan (A. A. Wyn, New York). Generally well-received, this novel depicts the "naked streets"

of Florence with its out-of-the-way alleys of poor people, and the unsung dramas of poor lovers. There is violence, sickness, and other inseparable miseries of slum districts. Elio Vittorini, neo-realist, and more cosmopolitan than most Italian writers, is greatly influenced by James Joyce, Ernest Hemingway, and other American writers. As a matter of fact, Vittorini started his writing career by translating English and American authors, notably among the latter, Edgar Allan Poe, Faulkner, Hemingway and Saroyan. An early admirer of Vittorini, Ernest Hemingway pointed him out as "One of the very best of the new Italian writers." Vittorini's novel, *Il garofano rosso*, was published in an American version by New Directions in 1952. This novel portrays a sensitive adolescent, "torn between his idealized feeling for a beautiful classmate, and his emotional involvement with a young prostitute, beautiful, though in a different way." The novel, constructed on a rather trite theme, has enough marginal thought and beauty of style to make it worthwhile reading.

One older and one middle-aged, Giovanni Papini and Alberto Moravia, writers of long-standing and international repute, enjoyed an extensive public during the 1952 season. Alberto Moravia is a literary figure of some thirty years standing catapulted into fame by his sensational novel *Gli indifferenti*. It was a novel, if one may recall, of vertiginously paced narration, portraying the total dissolution and decadence of a Roman bourgeois family. Moravia has been especially productive of late, perhaps too much so to maintain a standard of excellence in his creations. His *The Conformist*, *Conjugal Love* and *Agostino* appeared in short order several seasons back, all fairly well received both in the Italian and the English versions. In 1952 Moravia offered *The Fancy Dress Party* (Farrar, Straus, New York), a satirical novel depicting, however indirectly, all the swagger of Mussolini along with comic opera effects of some phases of Fascism. In May 1952 all Alberto Moravia's books were placed on the Vatican's index of forbidden books. Moravia had this to say of the occasion: "I am in good company," noting that the philosopher Benedetto Croce, the Sicilian dramatist Luigi Pirandello, and the novelist Gabriele D'Annunzio were also

on the Vatican's index. Notwithstanding this ban on his books, Moravia was awarded the considerable "Strega Prize" of a million lire for his recent achievements in literature. Giovanni Papani was seventy one years of age in 1952, and of course, studious and productive as ever. During this season Italians read extensively his biography on the Florentine Colossus, *Michelangelo, His Life and Times*, an English version made available in America too.

With reference to the foregoing Italian writers as international figures in literature, two creations of our Italian literati were included in *The New York Times* list of "Outstanding Books of the Year," namely, *The Fancy Dress Party* of Alberto Moravia and *Don Camillo and His Flock* of Giovanni Guareschi. With particular distinction should be added the name of Riccardo Bacchelli among Italian writers of international fame. During the 1952 season he brought out a revised and new edition of his now famous trilogy, *Il mulino sul Po* (Rizzoli, Milan). This monumental work in three volumes delineating the lives and vicissitudes around the almost extinct mills along the Po river, appeared a little over a year ago in America in an unabridged translation in one large volume. The movie under the same title as the novel had a modicum of success in America.

FICTION. Dino Buzzati's paradoxical and quasi-metaphysical novel, *Il deserto dei Tartari*, appeared in America in translation form, *The Tartar Steppe* (Farrar, Straus: New York). This provocative novel, written undoubtedly under the influence of Franz Kafka, is an imaginative play of reality and unreality, and the success with which the novel was originally received, insures for young Dino Buzzati an enviable place among the fairly new Italian writers. Vitaliano Brancati was another emerging name among Italian writers but an untimely death overtook him in 1954 at the age of forty-seven. All his recent novels were popular with Italians. A sort of humoristic philosopher, and always tongue-in-cheek, Vitaliano weaved into his writing a subtle invective and satire. Recently Vitaliano Brancati was introduced to Americans through his exquisite novel, *Antonio the Great Lover* (Roy Publishers, N. Y.).

And now may be recorded some prize-winning novels. The prize "Bagutta" went to Francesco Serantini for his novel *L'osteria del gatto parlante* (Garzanti, Milan). Marino Moretti, among the older and veteran writers, received the Accademia dei Lincei prize of a million lire for his novel *La vedova Fioravanti* (Mondadori, Milan). In the short story, Mario Soldati of *Lettere di Capri* fame won the San Balilla prize for his collection of stories, *A cena col commendatore* (Longanesi, Milan). The other prize-winning volume of short stories was Carlo Alianello's *Soldati del re* (Mondadori, Milan), which really is made up of three novelettes, couched in fanciful and poetic style, and having Naples of the 19th century as a backdrop.

THEATRE—POETRY—VARIA. In the theatre during 1952 may be singled out Primo Luigi Soldo's *Giorno di visita*. This play won the first prize of "Coppa Marano." The second prize went to Mario Rizzoli for his comedy *Il dilemma* and to Ernesto Sfriso for his dramatic poem *Mosè*. To Franco Monicelli went the first prize of the "Premio Riccione" for his play *Leonida non è qui*. Others sharing the "Premio Riccione" were Aldo Cappello for his *Il miracolato*; Rodolfo de Angelis for his *Spaghetti per l'Onorevole*; Giuseppe Ciabattini for his *Chi sei tu?*; and Enrico Verondini for his *La tragedia di Brutus*.

The provocative and funny poems in Roman dialect of the late poet Trilussa, *Lupi e agnelli*, *Le favole*, *Nove poesie* were all republished by Mondadori of Milan in their series "Biblioteca Moderna." In another series of Mondadori, "Lo Specchio" appeared Diego Valeri's *Poesie vecchie e nuove*. Giulio Caprin was awarded the first prize in poetry "Premio Giovanni Marradi" for his volume of poems *Oltre la soglia*. The second prize went to Nerio Tebano for his collection *Ora che l'odio è sfumato*. For the serious student of poetry there were two anthologies published by Hugo Guanda of Parma. The first, *Poesia latina medioevale* with an introduction, translations and musical transcriptions and general editorship of Giuseppe Vecchi. The other volume was prepared with an introduction by Carlo Bo, *La nuova poesia francese*.

As we turn now to other categories of Italian literature, note should be made of the ambitious

series on the romanticized lives of Italy's greatest men, prepared by Luigi Ugolini and published by Paravia of Turin. Biographies of Virgil, Dante, Petrarch, Raphael, and Galileo have already been published, and in 1952 Ugolini completed his *Romanzo di Leonardo* to commemorate the fifth centennial of da Vinci's birth. The exceptionally fruitful and scholarly house of Giuseppe Laterza of Bari brought out two volumes on the works and studies of the famous critic Francesco De Sanctis, *La letteratura italiana del secolo decimo nono*; studies on *Giacomo Leopardi*, famous Italian poet of the XIX Century; and studies and lectures on the novelist, Alessandro Manzoni. In Classical literature may be recorded Professor Augusto Rostagni's esthetic and historical treatise, *Letteratura latina* (Unione Tipografica Editrice, Turin), in two volumes, and Professor Luigi Paretì's *Storia di Roma e del mondo romano* of which Unione Tipografica Editrice has published three volumes to be followed by another two.

ITALIAN LITERATURE IN 1953

In creative writing, *per se*, the authors that were read extensively in 1953 were Giovanni Guareschi, Dante Arfelli, Alberto Moravia and Ignazio Silone. They were read as well by an international public. Alberto Moravia (pen-name of Alberto Pincherle) is far and away the most famous, particularly in America. The recurrent theme in his novels revolves about a spineless, sordid, and decadent Roman bourgeoisie which Moravia studies with penetrating psychology. And, for all the moral attitudes posed in his writings, Moravia is no posing moralizer. Despite his thirty years of prominence on the Italian literary scene, controversial opinion has arisen on the ultimate value and composition of his novels. It is generally conceded, however, that his *Gli indifferenti* is a masterpiece and his principal claim to fame. This novel was brought out by Farrar, Straus and Young in a newly translated version by Angus Davidson with the title *Time of Indifference*.

Fontamara and *Bread and Wine* are two novels that speak eloquently of the fame of Ignazio Silone and his groping for an understanding of humanity and justice. Almost twenty years have gone by since Silone wrote these two

books while he was an exile in Switzerland. Be it recalled that he rejected *in toto* the ideology of Fascism and more recently he repudiated his beliefs in communism. Silone's book *A Handful of Strawberries* was included in the 1953 *New York Times* "Outstanding Books of the Year." Silone does not call his "controversial" book political in any way: "It most certainly is not. If anything I would call it anti-political, because it is against any kind of politics that interferes with people's lives." Out of the controversy, comments and queries stirred up by his *A Handful of Strawberries*, signor Silone promised a new book,—a sort of commentary to questions and answers on the "problems of freedom versus tyranny."

"La Settimana del Libro" a national book week, held throughout Italy in the fall of 1953, was a valiant, noteworthy and timely effort on the part of the Presidenza dei Ministri della Repubblica Italiana and the Ministry of Education to promote and stimulate Italian productivity and publications. During this "Settimana del Libro" book fairs and exhibits were held in Rome and in all large cities and towns of the Italian provinces. In addition to the exhibits and fairs, other media of promotion were enlisted such as the radio, the moving picture and the press. Welcome indeed was this national effort and encouragement in behalf of Italian men of letters and publishers, in view of the precariousness and the slight, if any, financial rewards in the writing and publishing of books.

FICTION. The past several years have seen a rising young talent on the literary horizon. Already mentioned above, Dante Arfelli had his second novel published in America in 1953. This novel, *The Fifth Generation* (Charles Scribner's, New York) as Arfelli's preceding, *The Unwanted*, has undertones of hopelessness and despair in a morbid and "decaying world." Devoid of any humor, and deadly serious, young Arfelli may yet emerge as a writer of great talent. Concerning translations appearing in America, Italy's perennially favorite novelist for well over a century, Alessandro Manzoni, and his perennial masterpiece, *I promessi sposi*, was projected before the English speaking public. Among the many already existing, the publishers E. P. Dutton & Co. brought out Archi-

bald Colqhoun's latest translation of Manzoni's novel with a biographical and critical study. Justification for this latest version is that it is in modern and up-to-date colloquial English.

Three novels by little-known authors gained a modicum of success in 1953. The first, Ugo Falco DeLagarda's *Mariano Allegri* (Rizzoli, Milan) shared in the "Venezia Prize." The novel, involving social implications, dealt with a fallen nobleman who found rehabilitation and redemption in the love and marriage of a "beautiful commoner." In another novel, Livia de Stefani dealt with the difficult, but here well-handled problem of incest. Her novel was published by the enterprising house of Mondadori of Milan under title of *La vigna delle uve nere*, and its chief merit lay in psychological values. The third novel of a relatively unknown author, Fortunato Seminara, was *Donne di Napoli* (Garzanti, Milan). This novel, too, dipped into a theme with social implications: the sordid struggle waged by a girl, deceived by her lover, for self-respect and independence, only to meet with an inexorably tragic end.

Domenico Rea who but a few seasons back gained fame through his short stories, *Spaccanapoli*, and recipient in 1951 of the most famous of the Italian literary prizes, "Viareggio," brought out *Ritratto di maggio* (Mondadori, Milan). It is a novel on the behavior and pranks of school children of a southern Italian town. Though different, to be sure, it does recall De Amicis' classic, *Cuore* and Anatole France's *Le livre de mon ami*. And, speaking of the "Viareggio" prize in the short story, Carlo Emilio Gadda received the first award for his "grotesque" sketches of contemporary society, *Novelle del ducato in fiamme*, Vallecchi, Florence). The "Viareggio" second prize in this genre went to Anna Maria Orteza for five stories in Neapolitan atmosphere, *Il mare non bagna* (Einaudi, Turin).

POETRY—THEATRE—VARIA. The "Viareggio" prize for poetry went to Raffaele Carrieri for his poems, *Il trovatore* (Mondadori, Milan). On varied themes and emotions, these poems express a sense of "enchantment and stupor" in the face of reality. The late Benedetto Croce's critical study of the famous poet,

Giosuè Carducci, was brought out again in a revised and augmented edition by Laterza of Bari. Francesco Biondolillo assembled his studies of Leopardi (1941-1942) in a monograph, *Studio sul Leopardi* (Casa Editrice D'Anna, Messina-Florence). The critic Alberto Frattini published a study on XX Century Italian poets, *Poeti italiani del Novecento* (Accademia di studi "Cielo d'Alcamo"). Corrado Govoni's poetry was assembled in three volumes by Giacinto Spagnolletti, *Antologia poetica* (Sansoni, Florence), *Preghiera di trifoglio* (Orsini, Rome), and *Patria d'alto volo* (Maia, Siena). Govoni, as is well known, has written poetry for over half a century (*La fiala*, 1903), and though identified with the "crepuscular" and "futurist" movements, he has always been intensely personal in inspiration.

In the theatre, the veteran critic and author, Silvio D'Amico assembled and edited his radio broadcasts on drama in Italy in the past eight years, *Palcoscenico del dopoguerra*, Edizioni Radio Italiana, Turin). In two volumes, one covering 1945-1948, the other 1949-1952, Silvio D'Amico offered a critical evaluation of the theatre in Italy in the post-war period. The same publishers, Edizioni Radio Italiana, put out Enzo Ferrieri's volume of essays, *Novità di teatro*, on dramatists of "today and yesterday." Among others discussed in Ferrieri's essays were Shakespeare, Molière, Goldoni, Ibsen, Pirandello, Eliot, Giraudoux.

With reference to essays and critical studies, Walter Binni, of the University of Genoa, aided by many Italian scholars, edited and prepared a monumental type of work in two volumes. These studies deal with the major Italian writers from Dante to D'Annunzio, *Maggiori scrittori italiani, I Classici italiani nella storia della critica* (La Nuova Italia Editrice, Florence). These studies, in fact, constitute an appraisal and a kind of synthesis of the history of criticism on Italy's major literary geniuses and their masterpieces. The first volume takes up Dante to Tasso, and volume two continues with Metastasio to Verga and D'Annunzio. With these may be included two other volumes on the colossi, Leonardo da Vinci and Giotto. Anna Maria Brizio assembled the selected writings of da Vinci, *Leonardo da Vinci-Scritti scelti* (Unione Tipografica Editrice, Turin) and

Umberto Gozzano prepared a romanticized life and times of *Giotto* (Paravia, Turin).

ITALIAN LITERATURE IN 1954

Punctuating the literary panorama of 1954 was Giovanni Papini's colorful, provocative, and rebellious book, *Il diavolo*, which really is a carryover from the previous season. The storm stirred up by the book was accentuated by the frigid disapproval of the Vatican of her favorite son. Papini has been considered an arch-Catholic since his *Life of Christ* back in the early twenties. Papini, ailing and almost blind (he died in 1956) finished another manuscript in 1954, *Il giudizio universale*, in which Papini has the great men of all ages (women too) appear before their Creator in a final judgment. *L'uomo impossibile*, written in Papini's last days, is to be a companion book to his *Un uomo finito*. Both of these are to a degree autobiographical. Another carryover from the previous season and now going into its eighth edition was the "Viareggio" prize stories, *Novelle del ducato in fiamme*, by Emilio Gadda. A further note on the collection is in order. These are stories drawing heavily for their charm from a finely worked-out and precision-like prose style, yet a style, devoid of strain, even if here and there, a touch of learned display is evident. Some of the stories have historical backgrounds and values, as for example, *Prima divisione nella notte* which records a naval engagement of some Italian and English units in the battle of Capo Matapan (1941).

FICTION. Another prize-winning book, very widely read, was Mario Soldati's novel, *Lettore da Capri* (Garzanti, Milan). This novel was awarded the considerable "Strega" prize of a million lire. Mario Soldati, among his other accomplishments, a "movie" director of talent, may have included in the composition of this novel something of his cinematographic technique. The novel has been extremely popular not alone for its love motif, but also for artistic, moral and esthetic values. These values are integrated in a psychological treatment of two diametrically opposed temperaments of husband and wife relationship. The psychological treatment is adroitly handled, especially when the four principals involved in the novel are of

mixed nationalities. The protagonists, two Americans, Harry, an art critic and his wife, Jane, a nurse, unfold their story by "two parallel diaries and a few letters, interwoven with the author's comments . . . a study of a man and woman torn by their own weakness and guilt, each fighting his (or her) own battle, yet each affected in an entirely different manner by the impact of the adventure,"—the one of transferal of their respective attachments, each to a different partner. The second prize "Strega" went to Ercole Patti for his novel *Giovannino* (Bompiani, Milan). With Sicily as a setting, this book might be called a regional study on the Sicilian landowner. "Both in the hero [Giovannino] and in the minor figures, Patti, a master in characterization and satire, has faithfully portrayed the provincial charm of his native city" (Catania).

In lighter vein and in colorful and amusing language, R. M. de Angelis wrote a curiously effective, though somewhat preposterous, short novel of 106 pages of a Christ revisits the earth theme, *Storia di uno sconosciuto* (Vallecchi, Florence). This time Christ makes his appearance in a village near Naples in the atmosphere of World War II, among American soldiers, jeeps, village thieves, and ruffians. Mary Magdalene, John the Baptist, and other biblical characters are easily identifiable in their Neapolitan prototypes. Though the theme should presuppose a grave and grandiose treatment, it is, to the contrary, in chatty, story-mood sequence, touching frequently on the whimsical and the humorous. Following this novelette, are three short stories in the same volume. Enlightened Catholics cannot be offended by Patti's pedestrian handling of a sacred theme.

The year was especially fruitful in the field of short stories, of which only a few volumes can be recorded here. Heading the list was veteran story-teller, Alberto Moravia. He used Rome, so familiar to him, as locale for his collection, *Racconti romani* (Bompiani, Milan). These are all stories of a particular Roman flavor with a motley assortment of types from the lower bourgeoisie,—the poor, the outlaws, the riffraff. Veteran Marino Moretti also found time to bring out a volume of short stories, twenty of them in *Uomini soli* (Mondadori, Milan). These are stories of men without

women, or a "woman-less world." They are something of a departure from the conventional formula in short story writing. Several of the stories in the collection touch on the gruesome, as Doctor Melifluous who "murders his wife to be finally alone," and another story where a Jewish ex-inmate of Buchenwald, in his fruitless search for a wife, finally finds in a prostitute a woman willing to listen to him.... Vasco Pratolini may also be included here in this genre though this collection is really a series of autobiographical sketches, remembrances of youth, of times of war, and of the Partisan struggle.

THEATRE—POETRY—VARIA. The 1954 season, if not rich in new plays, witnessed a magic revival in the Graeco-Roman tradition of open-air plays. Notably among these performances was Eugenio della Valle's version of the *Antigone* of Sophocles. Valle's translation is accompanied by an essay along with the poetical version and published by Laterza of Bari. It appears in this distinguished publishing house's series, "Biblioteca di Cultura Moderna." This *Antigone* was given before a phenomenal crowd, *al fresco*, in the Greek theatre at Siracusa, Sicily. In promoting these open-air performances, The National Institute of Ancient Drama has had unprecedented success, both in drawing thousands of spectators, and success, too, in the care and taste put into these productions. From Siracusa the tragedy was scheduled for a run at the Teatro Olimpico at the Venetian town of Vicenza. Aeschylus' *Prometheus Bound* was also presented in the very same theatre where Aeschylus himself put it on for King Gelon at Gela, Sicily, back in the fifth century B.C.

Sansoni, publishers of Florence, put out the first volume of its "monumental" encyclopedia of plays and "show business" in "any part of the world from prehistoric days to ours." Six hundred scholars in all parts of the world collaborated and it is the "product of ten years' collective work." For Italian consumption, Edmond Cagey's *Il teatro in America—1900-1950* was published in Rome in the Edizioni di "Storia e Letteratura." This volume presents to Italians a review of fifty years' history of the American theatre putting into relief the works

of the typically American dramatists.

Mondadori of Milan published a new edition of the respected and popular poems of Giuseppe Ungaretti, *La terra promessa* and *Un grido e paesaggi*. These two volumes of poems complete the publishers series on Ungaretti, *Vita di un uomo* which includes this distinguished poet's output as well as his translations of Racine, Shakespeare, Góngora and Mallarmé. More will be said on Ungaretti in the 1956 discussion. To Rocco Scottelaro went the "Viareggio" prize for poetry for his collection, *È fatto giorno* (Mondadori, Milan). These are poems composed since 1940, inspired in the main, by peasants of his native Lucania of southern Italy.

ITALIAN LITERATURE IN 1955

In addition to the cult of reading the creations of their native sons, there has been evident a notable trend in the tastes of the Italian reading public toward an ever increasing consumption of foreign literature, especially the novels of well-known American authors, as Hemingway, Sinclair Lewis, Faulkner, among many others. One notable activity of the publishers Mondadori is the constant preparation of international classics in their series "La Medusa degli Italiani." This series has been discussed and included frequently in these surveys. The 1955 literary panorama was once again dominated by that most prodigious of Italian literati, Giovanni Papini. His output of late has been Herculean and great. His latest book, *La spia del mondo* (Vallecchi, Florence), an omnibus volume of some 800 pages, may be called a compendium of the author's poetic and fantasian meditations. These are meditations on vast and varied subjects from which Papini emerges as the universal artist or *uomo universale*. This huge volume of reflections and reminiscences came out within a few months of his other volume, *Concerto fantastico*, also published by Vallecchi. This latter book makes up a collection of Papini's short stories, some episodic, which he defines as caprices, *divertimenti* and portraits, gathered from among his scattered contributions from 1906 through 1954. Incidentally the book bore the publisher's date of 1954 but fell more appropriately under the present season.

Riccardo Bacchelli, also of the older genera-

tion of writers, completed another distinguished novel, *Tre giorni di passione* (Rizzoli, Milan). Bacchelli, needless to expiate here, is a novelist of consummate artistry. All his novels are on a broad and moving horizon. It is a generally accepted fact that his recent trilogy, *The Mill on the Po*, is one of the great contributions to the novel in the past quarter of a century. In *Tre giorni di passione*, Bacchelli centered his narrative on a three-cornered family theme in which an adopted son nearly marries the wife of his supposedly dead foster father. In less skilled hands than Bacchelli's, this dangerous theme might have deteriorated into another novel of the desultory type. At this moment it would be well to call attention to Stuart Hood's translation of the third volume of *The Mill on the Po*, *Mondo vecchio sempre nuovo, Nothing New Under the Sun*, brought out by Pantheon Books (New York, 1955). The other two volumes of the trilogy have already been translated, thus bringing to a close, also for the American public, novels in the great "Tolstoyan tradition, integrating the sweep and grandeur of important events in the lives of little people." And speaking of "little people," young and talented Domenico Rea brought out a volume of short stories on the little people of his native Naples. *Quel che vide Cummeo* (Mondadori, Milan) continued Domenico Rea's reputation as the "masterful portraitist of the Neapolitan scene." Vitaliano Brancati's novel, *Paolo il caldo* (Bompiani, Milan) was published posthumously even though it was not quite finished. Along with his previous novel, *Don Giovanni in Sicilia*, *Paolo il caldo* sets off Brancati as among the ablest of the newer Italian writers.

THEATRE—POETRY—VARIA. *Cinquanta anni di teatro in Italia* (Ediz. d'Arte C. Bestetti, Rome) is a collection of essays by famous theatrical personalities and critics on the various problems encountered in the theatre in Italy as regards continuity, esthetic aspirations, and the moral obligation the State should assume to insure its survival and to ameliorate its condition. C. Salvini used some history of the Italian theatre as a back-drop for his biography of the famous Italian actor of yester-year, *Tommaso Salvini*. One may recall that Tommaso Salvini dominated the European

stage as one of the great Shakespearean actors of the late XIX Century. *Storia del teatro italiano* (Sansoni, Florence), Mario Apollinari's comprehensive three-volume historic-social interpretation of the Italian theatre from medieval times to Pirandello, was in its third edition in 1955, though its date of publication was in 1954. Volume I traces the medieval pagan and Christian rituals and representations. Volume II deals with the XVI Century and the Renaissance in general, and Volume III embraces the Baroque period and up to the turn of the present century.

Carducci, last of the great poets that so dominated the Italian scene in the XIX Century was the subject of a curious and unconventional biography, *Carducci Allegro* (Cappelli, Bologna). The author, Manara Volgimiglia, one of the "last surviving disciples" of the great poet, brought out this most "unorthodox portrait of the Lion of Bologna."

ITALIAN LITERATURE IN 1956

The 1956 season witnessed the passing of Giovanni Papini at the age of seventy-five. A few notes may suffice here on a man so famous. One needs but recall that he was ever embattled and productive throughout his long literary career. As *l'enfant terrible* of the first decades of century, Papini made his appearance on the literary horizon principally as a skeptic and polemicist. At one time or another he either edited or contributed to the then avant garde magazines, *Leonardo*, *La Voce*, *Lacerba*, among others. His earlier works, some of considerable talent and weight, were *Il tragico quotidiano* (1906); *Il pilota cieco* (*The Blind Pilot*: 1907); *Un uomo finito* (1912). It was this latter book that really launched Papini as man of letters. International fame came, of course, with his *Life of Christ* (1921). Papini has had turbulent and varied philosophical periods, but as an ardent, mystic and intellectual Catholic in the past three decades and more, he has remained constant and unchangeable. Yet even in his ardent faith controversy arose. Several seasons back, as was pointed out above, the Church frowned on his *The Devil*, for here, contrary to church dogma, Papini advanced the proposition that God being all-loving will perfuse forgive Satan sometime in eternity. Among Papini

ni's eclectic studies are *Dante vivo, St. Augustine, The Life of Michelangelo*, and *Gog*.

Giovanni Papini's daughter, Viola Papini wrote about her father's early literary career in her book, *La bambina guardava* (Mondadori, Milan). Her daughter in turn, Anna Paszkowski, worked faithfully and incessantly with her famous grandfather during his four years of progressive paralysis, taking down the mumbled or painfully dictated words. These latest of Papini notes are to be published as *La felicità dell'infelice*.

FICTION. The name of young Goffredo Parise comes up again in 1956. At 27 years of age he has already published four novels. There is a contemptuous pessimism as also a dismal realism in his writings, undoubtedly reflecting the young author's childhood among the destitute, thieves and beggars. But for Parise's farcical and picaresque element in his narration, certain situations might have fallen into ordinary vulgarity, as for example, the many situations arising in his *Il prete bello*, translated in America by Stuart Hood as *Don Gastone and the Ladies* (Knopf). In England this novel was translated with the title, *The Priest Among the Pigeons* (Weidenfeld & Nicolson). Parise's latest novel, *Il fidanzamento* (Aldo Garzanti, Milan) is again projected along the impoverished suburbs of Venice. The critic, F. Virdia, in *Fiera Letteraria* (April 8), thought that Parise's theme on the sordid and drab notes of human existence escapes vulgarity through the author's intelligent handling.

The most coveted of literary prizes, "Premio Viareggio," was divided between Gianna Manzini and Carlo Levi (of *Christ Stopped at Eboli* fame). Gianna Manzini, little known outside Italy, started her literary career in the late twenties with her novel, *Tempo innamorato*. She is considered as a kind of Italian Virginia Woolf. Her writing, always intellectual and introspective, is poetic and "Proustian." In her prize-winning novel, *La sparviera* (Mondadori, Milan), three women hover over the protagonist, all of whom are carefully and analytically sketched out. The novel was widely read in Italy and Gianna Manzini much talked about. Carlo Levi, painter and man of letters, shared in this first prize of the "Viareggio" with his

travelogue on Sicily of today, *Le parole sono pietre*. And speaking of this "Premio Viareggio," it was curious to learn that for the first time an Italo-American, Nicolò (Nika) Tucci received the prize for a "first work," for his impressions, episodes, stories, *Il segreto* (Garzanti, Milan). Undoubtedly *Il segreto* contains many of the sketches he contributed to *The New Yorker*, here. Tucci wrote *Il segreto* himself in Italian, and apparently he is genuinely bilingual.

Elio Vittorini, spearhead of the neo-realists, assembled and retouched his two novels, *Erica e i suoi fratelli* and *La Garibaldina*, published in one volume by Bompiani of Milan. The first novel was written in 1936 and *La Garibaldina* in 1950. Juxtaposed in one volume, the two novels show Vittorini's "stylistic changes." It is a generally accepted fact that Vittorini "is credited with introducing neo-realism, plus Hemingway's 'brutal' dialogue, into Italian modern fiction."

THEATRE—POETRY—VARIA. The theatre, so much influenced by Pirandello's philosophic moods, is an eclectic genre in Italy and therefore runs a poor pace in the other creative arts. The novelist Riccardo Bacchelli, discussed above in connection with his *Mulino sul Po*, saw staged his early version of *Hamlet*. It is a modern and very personal interpretation of the brooding prince. Dino Terra composed *La vedovella*, a sort of revised *La locandiera* of Goldoni. In Terra's version, in a setting of the early part of our century, a "young widow plays off several suitors one against the other, and all ends happily." *Sei commedie* (F. Cappelli, Bologna), were picked out as the best of Eligio Possenti's numerous plays written since 1914. This collection of plays will find favor among lovers of the theatre for the author, Eligio Possenti, is well known and one of the most successful playwrights in Italy. The 1956 season saw the passing of Silvio D'Amico, dean of contemporary dramatic critics in Italy.

In poetry the "Viareggio" prize of a million lire went to Giacomo Noventa for his poems in Venetian dialect, *Versi e poesie*. In September 1956, Giuseppe Ungaretti received the Grand Prix International for poetry which is given to "living poets whose published works have 'uni-

versal value,' whatever the language used." Giuseppe Ungaretti was spoken of elsewhere in this article. Eugenio Montale, also a poet of long standing and much respected, published his *La bufera e altro* (Pozza, Venice), consisting of poems mostly from 1940-1945. The publisher Vanni Scheiwiller of Milan brought out a decorous volume of Italy's early lady poets (XIII to XVI Century), among whom are Lucrezia Tornabuoni de'Medici, Vittoria Colonna, Livia Tornielli Borromeo, and Tullia d'Aragona. The main theme here is the idealization of love. Guglielmo Gatti brought out an exhaustive study of Italy's stormy poet, Gabriele d'Annunzio *La vita di Gabriele d'Annunzio* (Sansone, Florence). This poet seems to offer perennial attraction for biographies and studies. Even in America last season there was a biography on d'Annunzio by Frances Winwar. From the book lists of *The Italian Scene* (July) there was a notice of Gaetano G. Amato's study on Thomas a Kempis' *Imitation of Christ, L'esperienza mistica nel De Imitatione Christi* (Intilla, Caltanissetta). It is "a spiritual and esthetic reappraisal of . . . Thomas a Kempis' masterwork which,

next to the Gospels, has become the vade mecum of Catholics of all tongues."

The bulletin, *The Italian Scene*, mentioned above, is a publication on varied information on Italy, really a monthly "Bulletin of Cultural Information" prepared by a division of the Italian Embassy. Although currently suspended, it is hoped that this bulletin will soon be resumed for its useful informative notes and bibliography. Some notes and book lists from this bulletin have been used in the preparation of this survey. And, while speaking of useful bulletins, mention should be made here of *Italica*, the excellent quarterly bulletin of the American Association of Teachers of Italian, studiously prepared and published uninterrupted since 1924 with feature articles on Italian letters and humanities, book reviews and exhaustive bibliographies on Italian studies here in America. To conclude, grateful acknowledgement is made to *The New International Year Book*, very useful for its studies, book lists, and notes.

O. A. BONTEMPO
The City College of New York

* * *

There is no easy short-cut to learning an FL. . . . If we wish our youth to learn FLs, our parents will have to pay the cost, our students will have to furnish the time and the effort. . . . We need an earlier start and concentration on *one language* by each student until it is relatively mastered. . . . Teachers should take two steps: *First*, they should realize themselves that our standards are very low, and that these cannot be raised to an adequate level by shifts in method; *second*, they should inform the students and their parents of these facts. They should tell them frankly that this great country, which rightly claims to be second to none in so many respects, is second to all in competent use of FLs, and that this serious disadvantage is due exclusively to the fact that the teaching conditions which prevail in most of our schools are also second to those of all other civilized countries.

—M. S. PARGMENT

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Notes and News

Support Your Journals

I have never been able to understand why some foreign language teachers, in colleges and universities as well as in secondary schools, show so little interest in their professional journals. In fact, I knew one once who boasted that she didn't even read the daily paper! For my own part, I couldn't imagine trying to get along without the local papers, the Sunday *New York Times*, and two or three of the standard weekly and monthly magazines. But if I should decide that I must make a fundamental cut in what I spend annually for periodicals—a decision I tentatively make every year when I start to figure up my income tax—I am sure that among the last ones to go would be the general educational journals, and the *last of all* the special journals of my own subject-matter fields, *The Modern Language Journal*, *PMLA*, *Hispania*, and *Italica*. I do not see how teachers who are really interested in their work, who have even a spark of genuine dedication to their profession, can "pass up" (1) at least one general educational journal; (2) the general professional journal of their craft—in this instance *The Modern Language Journal* (and for college and university teachers *PMLA* as well); and (3) the teachers' journal devoted to the foreign language they teach, whether this be the *French Review*, *German Quarterly*, *Hispania*, *Italica*, or the *Bulletin of AATSEEL*. As a former editor of *The Modern Language Journal* and of *Hispania* and a former Associate Editor of *Italica*, I may be suspected of speaking *pro domo*; but I am sure I should feel the same way if I had never been actually connected with any of these journals. Of course, I realize that all this involves expense, and that the individual teacher must decide for himself or herself what and how many journals he or she can afford. But *The Modern Language Journal* and the specific language journal seem to me to constitute the irreducible professional minimum. Of course, the expense could be cut somewhat by joint subscription rates, which I have always advocated, but we must regrettably admit that in some cases the separate language journals and associa-

tions seem to be influenced at the moment by small-minded individuals with no real professional interests outside of their narrow circle and no sense of obligation except to their own selfish advantage or their personal convenience. This situation needs correction, and ought to have it at the hands of the people whose dues support their associations and their journals. They are the real "bosses," and I believe they are broadminded in the main, however petty the "office force" sometimes seems to be.

For the college or university teacher, it seems to me essential to join the Modern Language Association of America, just as I think all teachers of modern foreign languages should join their local, state, regional, and national associations (or as many of them as they can afford). I have sometimes had to judge the professional interest of a prospective college or university teacher by whether he appears (or doesn't appear) in the annual list of members of the MLA. Failure to find the name and address of a prospective appointee on that list is not only an inconvenience to the administrator concerned but an indication that the teacher in question doesn't care particularly to be associated with others of his craft. University teachers, of course, should also support research journals in their respective fields.

To sum up: from my point of view, the really interested and professionally-minded teacher ought to need no urging to support the general and specialized journals in his field, as well as the appropriate local, state, regional, and national organizations. At the same time, these organizations and journals must realize that none of them are "sufficient unto themselves," and that they owe it to their supporters to try to insure—by intelligent cooperative action and by joint subscription rates, and the like—that the teacher's burden of dues and subscriptions shall be lightened wherever possible.

HENRY GRATTAN DOYLE
The George Washington University

Observance of Foreign Language Week in a Small College

Lewis College is a small school with about 400 students who are not at all "language minded." In fact, up to September there has not been a very strong language department and the requirement of one year of a FL was waived as soon as the student proved to have had two years of High School instruction. Nevertheless, when I found out about Foreign Language Week (Feb. 17-24) at the MLA Meeting in Washington, D.C., in December, I decided we ought to have a glorious celebration. But I could only work with elementary students, since Lewis College this year (in the meantime we changed the requirement into

a two year requirement and no students will be starting intermediate instruction who have not passed the Placement Test) has nothing but elementary classes with the exception of two students in intermediate French and two in intermediate Spanish.

The first step was to write for posters and the second to invite St. Francis College for Girls in Joliet, as well as the High Schools in this area to participate. I received enthusiastic answers of the different faculty members. But we all felt that the time of preparation was very short. With the presidents of the Lewis College Language Clubs

I made up the following program: First we would show a short movie: "Why learn foreign languages." Then a panel discussion would follow about the pro and con of foreign language learning. And after that there would be skits, songs and dances performed by students from Lewis College and St. Francis.

When we sent out the invitations for participation in the panel we could only find panel members who were pro FL and so I asked one of my best students to find arguments against them. The panel consisted of 3 college and 3 HS students and of one student of nightschool. The enthusiasm was so great that instead of the 60-80 visitors we expected there came over 400 and we had to get permission to use the gymnasium in order to be able to seat them all. A stage was set up, chairs were borrowed from one of the High Schools and when we started even the balcony was fully occupied. The auditorium consisted of students of the different High Schools and of both colleges as well as of Joliet Junior College. There were also several faculty members and parents.

The panel discussion was very stimulating and many a faculty member who in the faculty meetings is talking against FL could have learned from these young orators in the panel as well as on the floor. In general the students did not only want to learn a FL but also Latin, as one girl explained: "Latin we want for scholastic purposes, it teaches you to think and it is good for those who will study medicine, philosophy or religion. But a FL we all need." FLs were thought especially useful for business, since business people have to know methods and laws and customs of foreign countries, even if they are not in export business. Many a teacher in business courses may listen to these voices and give up and deprive his students of FL classes. The rest of the program which was enthusiastically received consisted of Spanish and French skits of St. Francis students and a stimulating "Schnitzelbank" by its German classes, while Lewis College had Peruvian dances, a dramatizing of the French drinking song "Chevaliers de la table ronde" and two short German skits "Der Brillenmacher" and "Das Wundertier" from "Die kleine Schul-

bühne" a Dutch collection of skits for beginning German students, published by Meulenhoff in Amsterdam. The program ended with the Swiss mountain song "Là-Haut sur la Montagne" by Lewis College French class.

After this the visitors lined up in the library for refreshments and there they showed much interest in the small exhibit of foreign books. I had shown not only library books, but also several editions which students as well as faculty members had loaned. So there were German, French, Dutch, Persian and Portuguese children's books, books with German and French mediaeval reproductions, an exquisite collection of Hungarian works as well as Slovakian, and missals in different languages. During the whole week this exhibit drew many students who for the first time saw a foreign book.

Foreign Language week was not yet over. The next evening the students of the German and the French classes gave a radio broadcast. I read a short paper about FLs and their importance and then the German students answered questions. I had given each of them a question the day before and they themselves had found the answer. There were questions like: *Wenn Sie in Lewis College Koch wären, was würden Sie da den Studenten zum Abendessen geben.* Or: *Waren Sie nervös wenn Sie hörten, dass Sie im Radio sprechen mussten.* The answer was: *Ja, weil ich Deutsch reden musste!* The French students sang their Swiss mountain song.

Through all this the enthusiasm for FL in the school has suddenly grown tremendously. The students who take a FL feel that it really gives them something in life. They work with pleasure and very conscientiously. And it often happens that students, whom I don't know at all, when they see me on the campus, tell me how much they enjoyed the Foreign Language evening and others promise: "Next year I'll be in your German (or French) class!"

Foreign Language Week has been a great success in the up-to-now rather negative Joliet-Lockport area.

JUDY MENDELS

*Lewis College
Lockport, Illinois*

Cartoons in High School Classes

In the March, 1957, number of the *Modern Language Journal*, John R. Sinemma has already shown that cartoons can be successfully utilized in the college classroom. They can also serve as teaching material in High-School classes even for students of limited ability and without the use of expensive equipment.

Humor, it has been said, "has helped us to appreciate our common humanity." The fact that humor is an international language and its message is understood by all was again proven last spring when we decided to bring in cartoons in our French classroom at Benjamin Franklin H. S. in New York City. The cartoons cut out from *Match*, *Jours de France*, and especially from *Ici Paris*, were carefully chosen. Selection was based upon a variety of factors including verbiage, subject matter, and suitability of the theme treated. The ones that were accepted were prominently displayed along the walls of the classroom. Response was instantaneous. The students were obviously pleased

and astonished. They looked at the pictures and tried to understand them in their context. We then placed them in a standard opaque projector and showed them on a portable screen. The pictures were mainly of two categories: those which featured a caption underneath and the *Sans paroles* which didn't. Those with written captions proved extremely useful in the teaching of some *Realistic French* words, (cf. Clark L. Keating, "Realistic French" *MLJ*, Vol. XL, December 1956, pp. 442-445), such as *météo*, *pilules*, *décapotable*, *poteries chinoises*, *infroissable*, and even some slang expressions such as *bouffer*, *copains*, *poire*.

These pictures also provided us with some excellent conversational material which provoked participation. For example, one cartoon features a slightly deaf young man who at altar asks his bride-to-be: "Qu'est-ce qu'il me demande?" In another, a middle-aged man accompanied by an obviously very ugly woman is met by a friend who asks him: "Est-ce que c'est votre femme, ou est-ce que je me

trompe encore une fois?" In still a third sketch we find two romantic scientists cooing in front of a jar containing two courting frogs.

The *Sans paroles* proved even more interesting because whereas the captional cartoons had sometimes required an explanation by the instructor, in the latter case the explanation came from the students who were eager to give us their version. Consequently this type was used as a motivating factor for short compositions.

The use of cartoons proved to be so successful that we decided to incorporate them as part of our regular classroom

procedure. Actual expense was held to a minimum involving only the monthly purchase of the above mentioned magazines. Not only did the students begin to receive greater enjoyment from their classes, but through the discussions that followed we were able to bring in topics as varied as sports, customs, economics, politics, science, history. Most gratifying of all was the fact that it increased student participation in our French classes.

RENÉ MERKER

*Benjamin Franklin High School
New York City*

* * *

Visiting Associateships in Test Development

Two Visiting Associateships in Test Development are being offered to secondary school or college teachers by the Educational Testing Service, one in science and one in foreign languages. The appointments will be for July and August, 1958. The Associates will work primarily on tests at the college-entrance and higher levels. They will analyze

existing tests and work on planning new ones. The stipend is \$700 plus transportation to and from Princeton. Application forms must be submitted by February 28, 1958. All inquiries should be addressed to: Mrs. W. Stanley Brown, Test Development Division, Educational Testing Service, 20 Nassau Street, Princeton, New Jersey.

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Never Too Late . . .

The Department of State intends to improve the Foreign Service as far as language proficiency is concerned, and has as its objective that, within 5-8 years, every officer should have a useful knowledge of at least one language besides English. This means that every officer must have a greater opportunity to study foreign languages than formerly. Since present records indicate that only half the officers in the Foreign Service now have a useful knowledge of one of the so-called world languages, we at the Institute are taking a number of steps to correct this weakness. Lengthening the time of the regular career training periods to allow for more language work is one step. We also are interested in improving the language skills of the man or woman who may not be scheduled for further full-time career training; with this end in view we have scheduled more language classes at the Institute at times convenient for officers on regular duty

at Washington. This is particularly true for courses in world languages, but, provided an officer can arrange time, he may now receive intensive instruction at the Institute in almost any language required by the Service. In the coming fiscal year, we are also extending to officers at every foreign post, instead of to only a limited number, the right to study a world language on a part-time basis; and this opportunity will extend to wives as well!

By making language training an increasingly important part of the Institute's three general career courses, and by encouraging all Foreign Service officers to take advantage of language instruction opportunities at the Institute or in the field, we hope that within a relatively few years, as indicated above, every officer in the Service will be able to claim a useful fluency in at least one world language.

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Book Reviews

CÉLIÈRES, ANDRÉ; LIPP, SOLOMON and CÉLIÈRES, HÉLÈNE, *Pour les Bavards*. New York: The Dryden Press, 1957, pp. 255. \$2.90.

Pour les Bavards is an interesting and original text. In the past most texts prepared for teaching conversation taught very little conversation. Some taught vocabulary, others offered a series of more or less complicated questions and answers dealing with what were supposed to be daily life situations, still others taught composition. Actually most of them gave little or no training in self expression. Without departing too radically from a conservative teaching pattern, *Pour les Bavards* has corrected many of these defects.

Every lesson contains a short, simple, original story dealing with some phase of everyday life. Each of these stories is told in five, six or more sentences or groups of sentences carefully graded, some treated as conversations, others as narratives, others dramatically. To fix the substance and vocabulary of these units a series of ten questions follows each story. Next comes an interesting innovation called "Grappes de Mots." These are vocabulary builders, in a sense, *families of words*; some are taken from the text, others added to facilitate self expression. In the second part of each lesson the theme of the first conversation is taken up a second time, enlarged upon with the addition of practical idiomatic expressions and some new vocabulary. Another series of questions follows the enlarged story and another "Grappes de Mots." The idiomatic expressions introduced in this second part are given in sentence form with their translation. Now that patterns of speech, vocabulary, and idioms have been presented in usable form, several large comprehensive questions are added to give the students an opportunity to use what they have learned, to develop parallel, original themes. Each of the thirty lessons reviews a different grammatical point followed by a few simple sentences for translation as drill.

What characterizes the book is its practical nature. The units of conversation are not stereotyped, they are interesting and alive and small enough, for the most part, to be mastered. The vocabulary presented in patterns of speech and in context is usually practical. The final test of the book will, of course, be in the classroom, but from this examination of the text it would seem to be a valuable addition to the list of books designed to teach French in the best modern manner.

EDMOND A. MÉRAS

Phillips Exeter Academy

DENOEU, FRANÇOIS, *Sommets littéraires français. Anthologie-Histoire de la Littérature française des origines à nos jours*. Boston: D. C. Heath and Company, 1957, pp. xx+563. \$6.00.

This is, in the author's own words, "both an anthology and a survey of French literature, from *La Chanson de Roland* to the present day." The texts were chosen for their readability and modern appeal. The emphasis is on the writers of our own time: of the eighty-four represented here, twenty-nine (or almost exactly one-third) belong to the twentieth century. On the other hand, more pages of text (174 out of 552) are devoted to the nineteenth century than to any other, while eighteenth-century authors are given the most space on an individual basis, averaging seven and one-half pages each, as compared with less than five for the twentieth-century authors.

In this imperfect world, one hardly expects to encounter a perfect anthology, in the sense that it conforms perfectly to everyone's tastes. Professor Denoeu was compelled, for reasons of space and very much against his will, to omit many interesting writers, such as George Sand and Renan. Some readers will shed a figurative tear over the absence of Nerval, Villiers de l'Isle-Adam, Desbordes-Valmore, not to mention Vallès, Gobineau and Fromentin, who have recently been elected to the novelists' hall of fame; I regret to say that none of these authors is even listed in the index. This reviewer is not disturbed by the failure to include certain old favorites of the anthologists: Béranger, Sully Prudhomme, Coppée, although other readers will perhaps object to such a revolutionary break with tradition.

If the anthologist must sin, I prefer that he do so by omission, rather than by commission. It is easier to fill in lacunae, provided they are not intolerably numerous, than to condone (and to attempt to explain to students) the inclusion of texts of definitely inferior quality. From this point of view, I can find little to criticize in Professor Denoeu's selections. There is not one which shocks me by its presence in a collection entitled *Sommets littéraires français*, which is more than I can say for some other works of this kind.

The progress we have made during the past thirty or forty years in improving the quality of literary anthologies for instructional use can be measured by comparing Professor Denoeu's book with that of Des Granges and Charrier, which was widely used in French institutions between the two world wars. In the latter, nineteenth-century French literature was represented by such authors as Paul Déroulède, Henri de Bornier, Paul Deschanel, Ernest Legouvé, Ernest Lavisse, Edmond About, Ferdinand Favre, Paul Margueritte and René Bazin. Professor Denoeu does not bother even to list these names in his index; he does include Madame de Staél, Stendhal, Leconte de Lisle, Baudelaire, Heredia, Mallarmé, Verlaine and Maupassant, all of whom were apparently non-existent in the eyes of MM. Des Granges and Charrier.

I have no doubt that specialists will disagree with some of Professor Denoeu's statements and notes. In his remarks

on Baudelaire there are factual errors: all biographers agree that Baudelaire stopped at Mauritius; he could not have known Manet between 1839 and 1845, he published no translations of Poe as early as 1846, nor did Poe ever lecture in England. Also, in his notes on Mallarmé's "Le Tombeau d'Edgar Poe," Professor Denoeu misinforms his reader when he states that *grief* in line nine means "grievance" and *sa borne* in line thirteen means "*sa stèle*, its pillar, slab, monument."

These slips, while regrettable, are perhaps only to be expected in a work of this magnitude, I have the impression that they are fewer and less serious than in most similar works that I have examined.

Professor Denoeu's book shows that he possesses excellent taste, considerable erudition, and above all, honesty and courage. It is not easy to produce even a barely acceptable book on such a vast subject. Professor Denoeu has given us a remarkably fine one, which can be heartily recommended to those who are seeking a textbook for elementary survey courses at the college level.

W. T. BANDY

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VAN DE LUYSTER, NELSON, *German for Beginners*. New York: Thomas Y. Crowell Company, 1957, pp. ix+164.

The teacher who has been less than elated by the equivalents of chrome, tail fins, and the length of recent German elementary grammars, will feel grateful to the author and the publisher of this book for their good deeds of omission: maps, illustrations, the whimsical habit of calling lessons "Aufgaben," devices which become undesirable when they create in the student the illusion of getting something for nothing. This book does not attempt the technique of the bearhug, does not try to be father, mother and encyclopedic counsellor. Instead, the limited number of generalizations about the language that make up elementary grammar are presented for what they are: an ancillary device of service regardless of course "objective," a structural framework offering guidance to the novice rather than a skeleton to be hidden in a closet of attractive distractions. Neither paper nor type is squandered in a futile attempt at recovery of the state of innocence in which most of us are permitted to acquire one language only, i.e., our mother tongue. But this book does compensate the college student for having passed the stage of naive receptivity by allowing and encouraging him to reason and to compare: "The future tense in German is formed on the same principle as in English: auxiliary and present infinitive. The German auxiliary for shall and will is *werden* . . ." (para. 82). Bleak as the statement may be, it does take into account the comforting fact that an English-speaking student is better off at the start than a Japanese. And when an idiomatic situation must be faced the author chooses the path of monumental simplicity, e.g., para. 84: "The present often does duty for the future." Sober and memorable (and, if need be, memorizable). Since the expository paragraphs are numbered right through the book, the student can easily be referred to the appropriate one in the correction of exercises based on other material. For the use of a grammar of this type invites,

indeed demands, the adoption of other material, presumably of a graded reader, almost from the very beginning. The reading passages are not excessively idiomatic, and so obviously illustrative that they will not compete with other material nor blur the grammatical points under consideration. They do not hide their Spartan nature even when the author uses "bits of German humor and philosophy," the latter bits revealing the author's somewhat excessive fondness for saws. The Anticipatory Reading sections in the first half of the book show the author's awareness of a genuine need in elementary reading. Thus, the subject matter of Lesson XIII is gently approached in Lesson III, etc. Only experience will test the value of this feature, the question being whether or not these anticipatory passages will fit in or collide with the demands raised by the chosen text. The exercise material is quantitatively quite limited but probably sufficient for the reasonably conscientious student, and will leave time for written and oral work based on a reader. In some instances the author's ideal of conciseness and plainness could perhaps have been more nearly realized, for instance in the treatment of the subjunctive, and the cause of adjective endings could have been better served by presentation in a single lesson. But whatever shortcomings the instructor may discover in this work, he will not be assailed by the suspicion that its author considers his presence in the classroom superfluous.

ERNST M. OPPENHEIMER

Wabash College

VITTORINI, DOMENICO, *Attraverso i secoli: Ritratti di illustri Italiani*. With exercises, vocabulary, and notes. Sponsored by the Curtis Institute of Music. New York, Henry Holt & Co., 1957, pp. viii+275+lxviii; 172 illus. \$4.50.

The present volume, a cultural reader, contains 42 profiles of famous figures that have made a significant contribution to our civilization. As one would expect, almost half of them belong to the realm of letters, whereas fully one-fourth pertain to the domain of art. Included are the major Italian writers from Dante and Cavalcanti to Deledda and Pirandello and many great artists from Giotto and Nicola Pisano to Canova. Moreover, the book is graced by portraits of such figures as Guido d'Arezzo, Saint Francis, Frederick II, Marco Polo, the scientists Galileo and Marconi, the composers Verdi and Puccini, and the philosophers Vico and Croce. Limitations of space probably compelled Professor Vittorini to omit a few other important figures, such as Castiglione, D'Annunzio, Donatello, Botticelli, Rosssini; but somehow he contrives to introduce some of these into his treatment of the famous men chosen. The choice seems to have been dictated not only by the cultural importance of the man or by personal preference (in some cases) but also by the glamor of his life and any special appeal his work might have for the average American student. This would account for the selection of Frederick II, Marco Polo, Lippo Lippi, Teofilo Folengo, Puccini rather than others just as important.

All the profiles are well executed, and many of them are indeed excellent, particularly those of the artists Lippi, Mantegna, Masaccio, Signorelli, Luca della Robbia. Only

the significant facts are presented concerning an individual's life and works; his character is briefly sketched, often with the aid of relevant anecdotes which always enliven a text of this sort; and finally, a serious attempt is made to evaluate his contribution aesthetically. Professor Vittorini's Italian is not stiff and pedantic, but lively and interesting. His words are well chosen; in fact, he takes special pains to facilitate the student's comprehension of the text by using as many Italian cognates of English as is feasible without marring at all the naturalness of the original.

As to the facts of literary and artistic history, they are in general clearly and accurately set down. It is inevitable that a few errors should creep in, but these are distinctly of minor importance. For example, it is stated that Chaucer admired the *Decameron* (p. 50) although there is so far no shred of evidence of his having become acquainted with it. Bergson is listed as an idealist philosopher (p. 149) although he is, properly speaking, a dualist or vitalist. As to the evaluation of literary and artistic masterpieces, it is usually done soberly and acutely, yet also with the love and understanding of one who has communed with them all his life. The only slight criticism one might make is in his treatment of the great *trecentisti*. The chapters on Dante, Petrarch, and Boccaccio are quite good as a whole, but we find in them no reference to any of the immortal episodes or characters of the *Divine Comedy* (such as Francesca, Ugolino or Ulisse) or to any of the major lyrics in the *Canzoniere* or to any of the best *novelle* of the *Decameron*. Yet, elsewhere Professor Vittorini wisely supplies us with succinct analyses of major poems by Cavalcanti, Leopardi, and Carducci and of some famous *novelle* by Verga. These flaws, however, are relatively minor and hardly detract from what is on the whole a fine achievement.

There are two important mechanical innovations in this reader, one orthographic, the other phonetic. Professor Vittorini, with a courage that does him honor, substitutes the acute accent for the now outmoded grave accent on the close e of words like *benché*, *né*, *perché*, *sé*, etc. and the verb forms *dové*, *poté*, etc. It is indeed high time that this were done in Italian texts printed in America; for, in similar cases, the acute accent has been almost universally used in Italy for the past two decades and more. Professor Vittorini also adopts the Roman norms of pronunciation (see his vocabulary) in preference to the Tuscan. Of course, this is a moot question difficult of solution since there are weighty arguments for both systems. Still, our author must be congratulated at least for making the American student aware of the situation in Italian phonetics.

The volume has a handsome format, good exercises and notes (incorporated into the vocabulary), and many superb illustrations to clarify the text. Typographical errors are surprisingly few. We have found only two in the text proper: *impressa* (p. 87) for *impresa*, *d'intorni* (p. 183) for *dintorni*. The captions under the illustrations contain a few more. To conclude, we feel that this is a superior cultural reader, ideally suited for courses in the second year of college and the third year of high school. It deserves to be widely adopted.

VINCENT LUCIANI

The City College, New York

ARROM, JOSÉ JUAN, *El teatro de Hispanoamérica en la época colonial*. La Habana: Anuario Bibliográfico Cubano, 1956, pp. 233.

El estudio de la producción dramática hispanoamericana en la época colonial cuenta con algunas excelentes monografías, pero carecía hasta la aparición de esta obra de un buen estudio del conjunto de obras pertenecientes a los siglos XVI, XVII y XVIII. Este ensayo sigue en la interpretación y análisis del teatro colonial un criterio "esencialmente estético" sin tener en cuenta las fronteras políticas, y es ésta una de las primeras aclaraciones del autor, para quien el mundo hispanoamericano es "una comunidad lingüística y cultural cuyos lineamientos artísticos forman un todo orgánico y homogéneo."

La obra está dividida en cinco partes en orden cronológico y estudia en cada época las obras según su significación histórica y su importancia en el desenvolvimiento del género. Para el lector interesado en una información más amplia sobre un autor, un país o un aspecto parcial este ensayo ofrece excelentes notas biocriticas y una documentada bibliografía general.

Continuando en el camino trazado por Henríques Ureña, Alfonso Reyes, Picón Salas y otros críticos de la literatura hispanoamericana colonial, el Dr. Arrom dedica el primer capítulo de su obra al estudio del teatro prehispánico, pues "desconocer el legado indígena es cerrar los ojos a algunos de los aspectos más interesantes de nuestros orígenes teatrales." A través de las descripciones y comentarios de los cronistas sabemos cómo eran los teatros indígenas y sus fiestas representativas: el "areito" de las Antillas, el "mitote" de México, el "taqui" del Perú. Cortés nos habla de un "como teatro" en la plaza de Tenochtitlán, Juan de Tovar de los "entremeses" que se representaban en Cholula, Diego Durán del "cucuecheuicatl" o baile cosquilloso o del comezón. Por los cronistas sabemos también de la existencia entre los incas de un teatro "oficial, de funciones políticas." Se destacan entre las obras de este período *El Varón de Rabinal*, obra de tendencia alegórica recogida por el abate Etienne Brasseur de Bourbourg y el *Himno a Tlaloc*, Dios de las lluvias, que según nos aclara Arrom "no es tal himno sino un verdadero diálogo entre la divinidad y sus oficiantes." La influencia de este teatro indígena se verá en obras posteriores como el *Oldantay* y *El Gileguience*.

Las obras dramáticas del siglo XVI se clasifican en tres grupos teniendo en cuenta no sólo el tema y la intención, sino el grado en que reflejan los sentimientos de la nueva sociedad colonial: 1-teatro misionero, 2-teatro escolar y 3-teatro criollo. Teatro catequista el primero, decae durante el último tercio del siglo XVI, una vez realizada la conquista espiritual. El segundo, teatro religioso de tipo didáctico representa diálogos alegóricos, en gran parte en latín. El teatro criollo es el más interesante de los tres. A él pertenece la obra de Fernán González de Eslava, de gran interés no sólo para el historiador literario sino para el sociólogo y para el filólogo por sus numerosas referencias a costumbres contemporáneas y por el uso de locuciones mexicanas.

La parte más extensa de la obra es la dedicada al barroco, que comprende dos épocas: "Alborada del barroco

americano, 1600-1681" y "Apogeo y ocaso del barroco americano, 1681-1750." Después de señalar la exuberancia verbal como la característica más sobresaliente del barroco americano y dividir esta época en los dos ciclos ya mencionados explica Arrom la coincidencia del florecimiento del teatro colonial con el del español, aunque el apogeo de aquél ocurre en la etapa descendente de éste. En el primero de estos dos ciclos se estudia a Juan Ruiz de Alarcón, cuya inclusión en las letras americanas ha tenido numerosos defensores y opositores desde la famosa conferencia de Pedro Henríquez Ureña de 1913. Entre los primeros baste con mencionar a Alfonso Reyes. Entre los segundos, un interesante y agudo artículo de Joaquín Casalduero publicado en París, en el número de Noviembre-Diciembre de 1956 de la revista *Cuadernos*, titulado "La nacionalidad del escritor." Sobre este espinoso asunto de la nacionalidad literaria en relación con los autores de la época colonial nos explica Arrom su posición: "Siendo el mundo de las letras hispánicas sólo uno, a veces resulta difícil encasillar la obra de algunos autores en la orilla europea o en la americana. Influye en la formación de nuestro criterio, sobre todo, el grado de experiencia americana del author y su resultante modo de ver, de sentir e interpretar. Esa actitud mental no depende exclusivamente ni del lugar de nacimiento, ni del sitio donde se escribieran o representaran las obras, ni siquiera de las alusiones geográficas, históricas o lingüísticas de un valor localista externo que se usen en las creaciones. Además de esos factores, es la identificación con el clima humano de esa tierra, los delicados matices observa-

bles en ciertas actitudes o en ciertas reacciones lo que da, en definitiva, carta de ciudadanía literaria."

Otras dos obras interesantes que se estudian en este capítulo son el *Auto Sacramental del Hijo Pródigo* de Juan de Espinosa Medrano y *El Güegüence*. La primera es una obra alegórica y a la vez de sencillo realismo en que se da todo el "suntuoso retorcimiento del barroco y la recia sencillez de lo folklórico" y que Arrom compara en su doble estética con la ornamentación de los altares y el púlpito de la Catedral de Cuzco.

En la segunda época del barroco se destacan las páginas dedicadas a Sor Juana Inés de la Cruz especialmente por el análisis de *Los empeños de una casa*.

El último capítulo: "La era de los coliseos: neoclásicos y costumbristas" estudia las obras pertenecientes a la segunda mitad del siglo XVIII, época caracterizada por la construcción de grandes coliseos y por pugna sobre las representaciones teatrales. A esta época pertenece el drama quéchua *Ollántay*, obra que ha suscitado numerosas controversias acerca de su origen. Arrom opina que aunque el asunto de la obra es de origen prehispánico, el *Ollántay* es una elaboración de la antigua leyenda compuesta en el siglo XVIII.

Esta obra del Dr. Arrom es una obra de gran utilidad para el estudio y comprensión de un aspecto de la literatura hispanoamericana poco conocido a pesar de su gran interés.

MARÍA-LUISA OSORIO

Boston University

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Teaching language and its uses to linguistically hobbled college students past their plastic and formative age is like imposing democracy or communism overnight on the Arabs. If the thing can be done at all, it can only be by a long and laborious process.

Unfortunately, for college students of this nature, the necessary time is not available, either for combating settled habits, or for absorbing the multifarious features of intricate and intimate information involved.

To counter this dilemma, the Latin discipline in the lower schools, following the European plan, which has never wavered, and which has proved successful, is plainly and powerfully indicated. English in isolation, like any other language in isolation, is "no good" for civilization's purposes. And Latin is for our language the principal fountain-head for words past, present, and to come, as well as the finest available proving ground for sense of language structure.

—A. M. WITHERS

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There is a pure joy to be derived from the perception of clear relationships where none was observed before. This exciting experience is for many persons a reward in itself. Linguistic studies yield it abundantly. But there is an even more practical reward to be gained too. If you learn that a certain type of relationship is apt to appear in a language of a given family, then you are quite justified in looking for something like it elsewhere; and you will probably find it. As a result the effort in learning the second will be much easier than the first. What is known as a "gift for languages" is largely an ability to see these likenesses quickly.

—MARGARET SCHLAUCH

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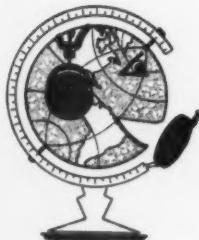
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